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NEW YORK, WEDNESDAY, FEBRUARY 10, 1892.

THE vocal humbug, in the cities of New York and Boston particularly, is rapidly becoming a public nuisance. Hundreds of young, healthy vocal organs are annually ruined by quack appliances called vocal methods, singing systems, voice building, tone producers, &c. Thousands upon thousands of dollars are annually expended without tangible results, and yet all this could and would be endured if good voices were not constantly ruined for all practical purposes by unscrupulous vocal quacks.

"MISERERE," by Miss Mabel Wagnalls (Funk & Wagnalls Company, New York), is a musical story of a young woman who sings divinely, dies suddenly, a duel and a temperance pledge. It is gracefully told and is as probable as one of Jules Verne's lunar fantasies. Miss Wagnalls is a clever pianist, and a sketch from her about piano playing or a story of "pianism" would be much more grateful. The book is, however, worth reading, particularly as the bichloride of gold craze is prevalent.

A CORRESPONDENT from Eau Claire, Wis., writes to THE MUSICAL COURIER a lengthy letter in which the question is asked why this journal does not devote more space and more favor to the present operatic performances at the Metropolitan Opera House. The first question cannot better be answered than in the words of G. H. Wilson, of the Boston "Musical Herald," who was asked a similar question and replied in the February issue of his journal as follows: "This year in New York the individual, not the work, is of greatest importance, and as this is false art we consider our duty performed when once an estimate of the ability of single artists has been recorded, and this was done." The reason favor has not been shown the Italian and French opera is not because it is Italian or French—it might be sung in Cinghalese or Greek if it were good—but it has not been good opera. With a few exceptions like "Faust," the performances in the main have been hopelessly mediocre, the ensemble wretched and the orchestra vile.

Messrs. Abbey & Grau—and here is the chief cause

of THE MUSICAL COURIER's opposition—have tried to pull down that which Messrs. Seidl and Stanton so laboriously erected during seven years, an art organism which included perfect vocal and instrumental ensemble, serious ideals and an utter abolishment of the pernicious system.

THE Boston "Musical Herald" contains its usual quota of good things this month. This clipping is very apposite:

The critics of the daily and weekly press in this country suffer misrepresentation because of the unguarded attitude of our newspapers in relation to opinion giving in art matters. Until word goes forth prohibiting the reporter and the out of town correspondent from usurping the province of criticism, the accredited critic of the journal whose favorable criticism on a performer has a money value will find that he is represented throughout the length and breadth of the land as praising mediocre talent, and otherwise sinning. The process is easy; for there is a vulture class of concert agents who grab an adjective of praise, even from the advertisement column of a paper, if it be an influential one in art, and send it forth as the opinion of the paper, when it is only the careless utterance of an underling who, it happens, is not restricted in his use of words.

Lassalle recently being called a tenor in the cable dispatches was a case in point where the music critics of the New York press were blamed for something they no more had cognizance of than unborn babes.

A LITTLE journalistic war seems to have broken out in Paris with regard to different tempi in "Lohengrin." Colonne, the new conductor at the Grand Opera, takes many episodes entirely different in speed from what Lamoureux, his predecessor, used to do. The latter took the tempi in the same manner as he did for several years at his concerts, where many excerpts from "Lohengrin" have repeatedly been given. Moreover, he claims to have followed Wagner's own directions, with whom he has had personal communication and letters on the subject. The "Journal des Débats," for which once Hector Berlioz used to write the music criticisms, takes up the Lamoureux side, while Adolph Aderer in "Le Temps" upholds Colonne, who asserts that Wagner left most tempi to the taste and musical judgment of the conductor and that he absolutely despised metronome marks, none of which can be found in his works; that his tempo designations in German are broader and more comprehensive than the customary and stereotyped Italian ones, and finally that Wagner was so liberal in his ideas on these matters that he gave full sway to Conductor Levy during the Bayreuth "Parsifal" performances, even when the Munich court conductor's tempi did not quite coincide with his own ideas of the speed at which certain passages should be taken. All of this is very interesting, and the discussion will certainly tend to help on the Wagner cause in France, as it will cause the general interest to be still more drawn upon the subject of "Lohengrin" and its great author.

THAT much overrated, always biased, and by all means always anti-Wagnerian musical litterateur, Mr. Ludwig Hartmann, of "present" fame, in an article anent the Meyerbeer centenary performances writes as follows in the "Dresdener Nachrichten":

Meyerbeer had the good fortune to see his works appreciated during his lifetime, but his joy was by no means undisturbed. As a man he was free from envy or vanity and of limitless benevolence, yet every possible attempt was made to detract from his fame. Büchse's assertion that ingratitude toward their own countrymen is a trait in the character of the German people finds an echo in Meyerbeer's experiences. It is well known that Wagner, when young and unknown, had Meyerbeer to thank for the acceptance of "Rienzi" at Dresden, and consequently for the appointment of Court Capellmeister which followed its production. The same applies to the performances of the "Fliegende Holländer" which took place at Berlin. "Without Meyerbeer my wife and I would have starved in Paris," says Wagner explicitly, but after this confession he opens the flood gates to let loose a rush of contemptuous criticism of Meyerbeer's music. Meyerbeer is dead these twenty-seven years, but his operas are as effective as during his lifetime, the best proof that his success was not due to personal influence but to his melodies.

What Meyerbeer's benevolence has to do with his music one fails to see, and that Wagner because he profited by the former must therefore needs be an admirer of the latter is a logic which even the Hartmann clique will not be able to force down the throats of its followers.

That Meyerbeer's operas enjoy to-day the success they did during his lifetime is a perversion of truth which every statistician of operatic history can most easily disprove. On the contrary, with the sole exception of last fall's revival, due to the centenary commemoration of Meyerbeer's birth, the Meyerbeer cult has been on a steady decrease for the last twenty years, and this decrease is in direct inverse

ratio to the increase in favor which Wagner's works have been finding and are still continuing to find. It is now easy to predict that if Mr. Hartmann is spared to the world another thirty years he will live to see the day when Meyerbeer's name will appear in operatic repertoires as rarely as the latter's precursor's, Spontini, does in the repertoires of our day.

IF you want a good wholesome laugh, a general impression of *coulour de rose*, a chatty hour with living musical celebrities, a keen, rapid glance at seldom visited countries, why, take up Louis C. Elson's newly published "Reminiscences of a Musician's Vacations Abroad" (Manual Publishing Company, Chicago) and read it carelessly or carefully, as is your mood, and you get up feeling jollier and thirstier, too. Not that the text is for a moment *sec*, but the fascinating description of Angermann's bubbling champagnes, foaming Bavarian beers, wildly danced northern "Hallens," caviare, new operas, Bayreuth, Svendsen and Mr. Elson well in the foreground, gazing at the life about him, caustically but good naturedly, all conspire to render one thirsty in the best sense of the word. Thirsty for these new sights, sounds, music, strange peoples, stranger beverages and, last but by no means least, thirsty for a glass of good old-fashioned Würzburger Hof Bräu from the fountain head itself.

SOMETIMES music critics do not attend concerts in person, and then the result is something like this:

An overture by Cornelius, "Der Cid," which was played for the first time here proved to be rather dry. It dates from about 1865, when Cornelius was active in Weimar.

The above appeared in the New York "Herald" last Saturday morning. It referred to the concert of the Symphony Society, but as Cornelius' overture was not played on that occasion one is forced to believe the statement expressed at the beginning of this paragraph. Pluck up courage, "Herald." Homer nodded occasionally. Besides it is better to declare Cornelius a dry composer than Johannes Brahms in his most beautiful work, "The Requiem," or that the great C sharp minor string quartet of Beethoven is a rambling, weak composition. So pluck up your courage and try it again.

HERE are a few sterling points clipped from "Hints to Students," by T. P. Currier, in the current issue of the Boston "Musical Herald":

The most important essential, in my opinion, is the loose arm. Velocity, quality of touch, strength and volume of tone in chord playing and endurance in performance largely depend on the pianist's control over his arms, and especially on his power to secure at will thorough relaxation of the muscles, from shoulder to fingers.

The value of the loose arm is most quickly realized in its application to chord playing, which, by the way, cannot be too thoroughly studied.

If the arm is extended at right angles with the body and crooked at the elbow so that the hand is poised over the piano keys, its weight alone, if it is allowed to fall freely, will be found sufficient to produce a very full tone. Systematic development of this movement leads to great power at the expense of comparatively little bodily exertion.

The loose arm has an immediate and lasting influence on finger technique. The fingers move far more freely and seldom stiffen when this condition is maintained. Tones so produced are rounder and more beautiful in quality, and blend more harmoniously in scales and arpeggios, causing such passages to resemble streams and waves of tone, instead of mere velocity exercises.

It is true that the fingers can be made loose and nimble by persistent practice, and that musical tones can be produced even when the arms are in a rigid condition. But the greatest velocity, combined with the best quality of tone, cannot be so attained. Pianists are to be found who display remarkable velocity and stiff arms at the same time; but their tone, as a rule, is either weak or hard and staccato in quality. Generally every note stands out with a painful distinctness that distracts the listener's attention, besides spoiling the musical effect.

The influence of the loose arm on touch, as applied to the production of a singing tone, is also marked. With the arm in this condition the tones of a melody are purer, rounder and deeper.

I think that the study of arm movements should commence with the first piano lessons. Exercises for this purpose should be taken up and practiced as regularly as are finger exercises. Such a course leads to an easy position and graceful movements, besides having, as has been pointed out, a direct influence on the constituents of technique.

The value of the loose arm is thoroughly exemplified by Paderewski. The work of such great artists cannot be too carefully studied. Many changes have taken place in piano playing within a few years. It is a pleasure to note that the present standard of the average pianist is much higher, and that decided gains, especially in freedom, are apparent in the playing of amateurs.

The above further emphasizes the value of Mr. E. M. Bowman's assertion, made some years ago before the M. T. N. A., that the arm was a fundamental touch.

BOSTON OFFICE.

THE attention of professional musicians and musical institutions in Boston and throughout New England is called to the fact that the Boston office of THE MUSICAL COURIER is at No. 157 Tremont street, and that Mr. John E. Pinkham is in charge of the same.

Mr. Pinkham's functions in Boston will be similar to those discharged during the past six years by Mr. Hall in the Chicago office of THE MUSICAL COURIER.

Every musician and everyone in any way, shape or manner connected with or interested in musical matters in Boston or New England can secure proper publication of the latest items, news, programs or advertisements by applying at 157 Tremont street, or communicating with Mr. Pinkham, who also carries files and back numbers of THE MUSICAL COURIER.

All matter for publication should be in Mr. Pinkham's hands before 6 P. M. on Saturdays.

OPERA.

THE rumors that have visibly darkened the corridors of the Metropolitan Opera House lately are slowly crystallizing, and last Sunday's "Recorder," which seems to be the official organ of the present operatic management, states that without doubt Messrs. Abbey & Grau will have control of the Opera House and continue to give performances in French and Italian. There seems to be a solid foundation for this statement, unpalatable as it is. The board of directors are opposed to German opera for reasons best known to themselves, and Sir Augustus Harris' proposition for opera six nights in the week in French, Italian and German is not thought feasible. So it all remains in the hands of Abbey & Grau, and their experiences this season have, it is to be hoped, taught them something. That they have lost heavily is a sure thing, but that they will quit giving us bad performances of stale Italian operas is not so sure. We can only watch and hope. At present there is a very dubious outlook for German opera next season.

MUSIC CRITICISM AND CITY EDITORS.

THE city editor of the great daily newspaper is as a rule the mortal foe of the music critic, and the explanation is not difficult to discover. The city editor is a newspaper man pure and simple; he has no sympathy, no affinities for matters artistic, and if he is told that the advertising of opera and concert is *raison d'être* for the existence of a music critic on a newspaper he meets the assertion with the argument that an advertisement suffices of itself; its function is to be read and that the public at large care very little for criticisms of music and opera. Now, that this purblind view of the question contains a certain amount of unpalatable truth there is no gainsaying, but it is only a half truth after all. The city or managing editor argues that the majority of his readers care more for the details of a popular poisoning case ("popular" as Patti and the seats in the court room if they were auctioned out would bring bigger prices) or the thrilling account of a big fire or prize fight than all the fine things Messrs. Krehbiel, Finck or Henderson have to say about a new symphonic poem or a music drama, and the city editor is wholly right. But in art matters the *vox populi* is not the *vox Dei*; if it were so then all art would have come to a standstill ages ago, if indeed any such thing existed at all. But the minority, as Matthew Arnold so eloquently asserted in his essay "Numbers," have also their rights, and it is the minority, the artistic 400 (to borrow a colloquialism), whose tastes and desires should get their due consideration at the hands of that omnipotent being, the city editor. Now let us see how much consideration the music lover gets in the columns of the daily newspapers.

A cynical city editor once told his music critic: "My dear boy, it's all well enough for you to turn in a half column about a Tchaikowsky symphonic poem, but who cares to read such stuff?" That city editor was unconsciously paraphrasing Mr. Henderson, who recently remarked, anent the destruction of the score of an opera, "Wojowode," by its composer, Tchaikowsky: "What is a Wojowode, anyhow, and why should one throw it in the fire?" Why should one not throw it in the fire? says Mr. City Editor, and for "fire" read "waste basket," and you have the story in a nutshell.

Yet there is a large, intelligent and constantly

growing class of newspaper readers who continually read the criticism of musical performances when they are vouchsafed to appear in print by the city editor. These criticisms are eagerly discussed, the motives of the writer criticised and finally they are digested. Let not the city editor nor, for that matter, the music critic himself suppose that every line he writes is not read and commented upon by someone. Every year the musical season is becoming more and more active, and if city editors were not so hopelessly hidebound by routine and encompassed by a horde of hungry reporters, who fight for every inch of space for the chronicling of nastiness and vulgar commonplaces, they would read the handwriting on the wall. That would tell them that the better class of their readers are sick of morbid sensational accounts of bloodshedding and subsequent criminal trials; that the ever increasing number of weekly publications owe their very existence to the desire for clean, wholesome and artistic writing; that the knell of doom has sounded in all the decent newspapers of the nasty details of a nasty divorce case; in a word, the city editor will find himself behind the times if he does not awaken to the true situation.

Boston is far superior to New York in the matter of clean and art recording newspapers. Every daily journal in the Hub devotes columns to music, painting and book reviewing, not neglecting local or foreign news. But in New York the artistic or literary news of the week is relegated to the inside pages of bulky Sunday editions, where it gasps for breath between an "ad." setting forth the merits of a wonderful vegetable compound and the account of Alderman Mike Finnerty's successful bal soiree in "de Ate Ward." During the week a few "sticks" are daily devoted to the description of important operas, concerts and other musical functions.

Nor is this the only evil, for far worse is the policy of those city or managing editors who tell the music critic very plainly: "See here, Mr. X., Manager Bumstein advertises with us and I want you to give his concert a good notice—do you understand?"

Of course the unhappy wretch understands; he is not altogether a fool, even if he is a music critic, and he goes to the concert, listens in despair to bad piano thumping (the piano house advertises in the "Daily Boojum" and the truth must be—suppressed), awful singing, and then, still in despair, writes a miserable, half hearted notice that makes your teeth creak when you read it the next morning. But the advertising column must be kept in view when you write, else that darkling hint from the city desk.

Are there no music critics, then, on the daily press who tell the truth and nothing but the whole truth? Candor compels me to answer, a very few, and even the policy, political and social, dictates terms to these few glorious exceptions. Allusion is not made here to the personality of the various music critics in our city, though personality also plays a large part in the make-up of criticism. Amiability, fairness, even kindness, rule the actions of most of our metropolitan music critics who do no private axe grinding, and who of course are never venal. That nonsense has now become a huge joke, such a joke that when certain liberal ladies, but bad artists, recently attempted to buy the New York musical press wholesale, the attempt was not received with indignation, but, as it deserved to be, with laughter.

No, it is not at all a question of music critics themselves, but of the rigors they are subjected to by their chiefs—rigors that seldom are visited on the dramatic critics, who write, as a rule, their free, honest opinion. Only the music critic is muzzled, and should of course raise a row and get discharged, and see his place at once filled by somebody who will write what he is told. The better thing to do, while retaining as much as possible his self respect, is to fight every inch of the contested (and detested) territory, and to remember that if the longest lane has its turning, even so may the brain of a city editor be flooded with sweetness and light at last. Just take the opera this season at the Metropolitan Opera House; how few of our local music critics have dared to tell the truth? You can count them on the fingers of one hand, and still have several fingers to twiddle at the remaining majority. Messrs. Abbey & Grau advertise in all the daily newspapers; ergo their absurd (with a few magnificent exceptions) operatic show gets glowing notices, which the public read, shrug

their shoulders and—stay away. Go with your tale of woe to the city editor and he will, as he eagerly reads the vivid account of a delightful sociable given by the members of the Hogwash O. Z. X., of Harlem and Guttenburg, remark as did Dean Swift: "It's all the difference twixt tweedledee and tweedledum. Boy, take this revise upstairs; now, about that abduction case in Hoboken?" Don't you wonder that the average music critic does not take to "drink?"

What is the remedy? Time alone will tell. At present it is a case of the devil or the deep sea, and as long as music critics have to eat, drink, be housed and clothed and city editors remain obtuse there will be no solution of the problem.

WAS IST LOS MIT WILLY?

FOR pure, unadulterated rot the following, published in last Sunday's "Times," is certainly the sublimest example:

The fourth concert of the Symphony Society was given at Music Hall last night. It is customary at concerts of this kind to have a soloist. Last evening, however, the audience was treated to two solo performers, one of whom had not been heard here before, except at the public rehearsal on Friday afternoon. This solo player was a violinist, Miss Geraldine Morgan. She is a California lady. When she was yet a child she was sent abroad by her father, a San Francisco organist, to study the violin. She had the good fortune to secure as her teacher no less distinguished a player than Dr. Joachim. She remained under his instruction during the whole of her stay abroad, which lasted twelve years, and had the honor of playing a Bach concerto with him. She was called out four times last night and undoubtedly pleased the audience very much.

The composition which the young lady selected for her American debut was a violin concerto by Max Bruch. This composer was in America several years ago and conducted performances of several of his choral works. He is highly esteemed as a composer on both sides of the Atlantic. The concerto played last evening is the third which he has written for the violin and had never been heard here until Friday afternoon. The other two have been played here often.

The other soloist was Miss Clementine de Vere, a soprano who is heard very often on the local concert stage. Her solo last night was the aria called "Sweet Bird," from the oratorio "L'Allegro ed Il Penseroso," by George Frederic Handel, born 1685, died 1759. In this aria, which is of considerable length, a flute is used to imitate the voice of the bird. Miss De Vere was much applauded.

The orchestra of the Symphony Society, conducted by Mr. Walter Damrosch, played Beethoven's Eighth Symphony, which is in the key of F major; the overture to Richard Wagner's opera "The Flying Dutchman," and a symphonic poem by Liszt entitled "Die Hunnenschlacht." The audience applauded the performance of each of these compositions.

What is the matter with Mr. Henderson? Has he, too, been forced to join the ball and chain gang (a veritable press gang), which is composed of the music critics of New York city, with a few exceptions? Has the rambunctious city editor issued another ukase against honest, outspoken criticism, that the above disgraces the columns of such a powerful and representative journal as the "Times." Was ist los mit Willy?

Does the Wagner Cult Ruin Voices?

BY ANNA LANKOW.

HOW often do you read "The Wagner cult has ruined in a short time many beautiful and well trained voices and has called into existence a species of naturalists in singing who, outside of a powerful volume of voice and frequently grotesque declamation, have nothing to show in the way of true education in art?"

In expressions of this kind it should be stated more concisely what sort of voices and in what kind of art productions they have been ruined, even if they have before enjoyed an artistic education. Wagner has written his heroic dramatic parts for heroic dramatic voices, and no true service is rendered him if an individual endowed with a genuine lyric voice or with one that the Italians call *mezzo carattere* attempts to sing his "Isolde," "Brünnhilde" or "Elizabeth." A person who disregards the sphere which nature ascribed to his voice, a sphere which can indeed be cultivated but not enlarged by artistic training, such a person can ruin his voice in singing Bach just as well as Wagner or Verdi, and a powerful vocal organ runs even still greater danger without artistic training. Both categories of singers do just what a true and finished art education would prevent them from doing, viz., they abuse their vocal organ.

As a vocalist and a voice builder I have indeed been enabled to find out in how much the singers and in how much the compositions can be blamed for this. Dramatic conception does not enable a lyric vocal organ to render heroic situations and it is just in this direction that many lady singers err. It is artistically and vocally just as little justifiable as if a contralto would want to sing "Lucia" or "Lakmé." And it is just for such impermissibilities that those who do not understand the matter hold the greatest of dramatic composers responsible. The good old proverb, "The shoemaker should stick to his last," is nowhere more appropriate than in the art of singing.

I also venture to doubt that the Wagner cult can be blamed for having produced a species of vocal naturalists. I am sure that before and after Wagner, with or without

him, there have at all times existed singers who had not learned anything, and who for this reason prematurely lost their voice; even if this voice was by nature so powerful that for that reason they deemed it sufficient for art purposes and—for making money.

The first requirement for making out of a person endowed with a voice a good singer is good voice building, the second is the willingness and intelligence of the pupil, and the third the necessary time. Nowadays vocal art is treated frequently like a mere article of merchandise, and its importance as a medium of education and culture is more or less overlooked. When I designate vocal art as merchandise it seems to me that I touch at the same time the very kernel of the decadence in the art of singing. In the eight years in which I have been enabled to gather experiences anent the seriousness of students the latter did not always show themselves in the most favorable light, and many, many times it was I who had to furnish the propelling power. The development of the vocal organ into a musical instrument is a very slow and, in the beginning, tedious process. In order to furnish the voice with beauty, growth, carrying power, endurance and the faculty of expression—in one word, technic—years of earnest, devoted diligence are needed, and the idea of haste should entirely be excluded. But the parents and pupils of our day are for the most part in an extraordinary hurry, and this robs the most gifted and conscientious of teachers of the possibility of producing singers with a genuine art education. One is contented with the striving for effect. This is a characteristic point in the decadence of vocal art, for, instead of wishing for equal tones with equalized registers, parents, pupils and the public are satisfied with a few high notes, and a short while after the pupil is no longer able to use the middle register, the fundament of the entire voice. High tones can be forced out in much shorter time than a voice which in all registers is equally developed, and through such forced study many would-be vocalists never reach the full development of their natural gifts. This is the reason why many beautiful but only half trained voices are ruined in a short time by *say* cult.

It is in this ill advised haste and in the false belief that to have a voice is equivalent to being a singer or even a vocal artist that we have to seek the cause of the decadence of the art of singing. There is no other musically reproductive art in which this state of decadence prevails to-day. On the contrary, the demands which nowadays are made upon every kind of technic are so absolutely high that every artist on a musical instrument has to undergo eight, ten or even more years of diligent study before he can think of appearing before an audience. A person, however, who is endowed with a voice is astonished even at the demand for two years of study, and holds himself entitled right away to attempt the highest vocal tasks, and besides to ask a good deal of money—for what he cannot accomplish. There are many excellent and conscientious voice builders whose fault it is not, even if they have to develop good vocal material, if they do not succeed in producing finished vocal artists. The teacher is greatly dependent upon the pupil whom he is to bring up as an artist, and parents and pupils who wish to make the noble vocal art the medium of obtaining money, honors and glory cannot be sufficiently impressed with the truism: *Qui va piano va sano*. Only then will well trained voices cease to be prematurely ruined through mistaking their own natural gifts and the limitations thereof, and thus attempting tasks for which they are not fitted. Then also the vocal naturalists will disappear one by one and with them the ridiculous and false accusation that the Wagner cult is ruining the voices. With genuine willingness on the part of all concerned a new era might perhaps be begun, viz., the era of the regeneration of the art of singing.

Whitney Coombs.—Whitney Coombs has been engaged as organist and choirmaster for the Church of the Holy Communion, Sixth avenue and Twentieth street.

Blaming Abbey & Grau.—Montreal, Que., February 2, 1892.—Suits were entered here to-day against C. A. E. Harris and Henry Thomas, who contracted to give three nights of opera here. Albani and Scalchi were advertised to appear and tickets were sold on this understanding. Scalchi never came to Montreal. Her manager alleged that she was indisposed, but on the following night she sang in Boston. Harris throws the blame upon Abbey & Grau, and has placed all the contracts and correspondence at the disposal of the public.

"Faust" in a Drawing Room.—Arrangements have been made for an operatic entertainment at the house of Mrs. De Barrios, No. 855 Fifth avenue, on the 27th inst. A stage will be erected in the drawing room with "flies," "wings," "sky drops" and the necessary properties. Col. Henry Mapleson has charge of the arrangements, and said last night that the entire garden scene from "Faust" would be given by Scalchi and several other well-known artists. He said there would be an orchestra of thirty and that several prominent singers would sing selections after the act of "Faust" had been finished. Colonel Mapleson said the miniature stage would be a gem in its way.

THE RACONTEUR.

Music.

Oh! take the lute this brooding hour for me—
The golden lute, the hollow crying lute—
Nor call me even with thine eyes; be mute,
And touch the strings; yea, touch them tenderly;
Touch them and dream, till all thine heart in thee
Grow great and passionate, and sad and wild.
Then on me, too, as on thine heart, O child,
The marvelous light, the stress divine shall be,
* And I shall see, as with enchanted eyes,
The unveiled vision of this world flame by,
Battles and griefs, and storms and phantasies,
The gleaming joy, the ever seething fire,
The hero's triumph, and the martyr's cry,
The pain, the madness, the unsearched desire.

—A. Lampman, in the November "Century."

SOMEbody or other has said that "a strong impulse is the logic of heroism;" and Mr. Wilson in a recent number of his journal—the Boston "Musical Herald"—after calling me a "case" sneered at my spontaneity by saying my stuff might after all be the product of persistent energy. Now, as I lack both heroism and logic and am a notoriously lazy man besides, writing only when deprived of food and—drink, I propose to show Mr. Wilson to-day that it really is as easy as rolling off a log if you have a good scissors and paste technic. I feel gloriously indolent, and instead of filling you up with horrific stories or gruesome aesthetics I will cull from my collection of clippings and give you all the benefit. If you are not amused it is not my fault.

First let me call your flagging attention to the fact that the parody on the "Cavalleria Rusticana," by Maximilian Kraemer, librettist, and Bogumil Zepler is almost as good as the original. It is delightfully comical and clever beyond doubt. It is called "Cavalleria Berolina, Berliner Brauer-Ehre" ("Berlin Chivalry, or Berlin Brewers' Honor") instead of "Rustic Chivalry, or Sicilian Peasant Honor." The music just does for you what you are so continually expecting it to do in the original; it merges into the themes that Mascagni so often unconsciously or consciously borrows from other composers. Gounod's "Ave Maria" is heard in the prelude, and the curtain falls to the *schluss* of the first act of "Die Walküre." Those who have heard the work performed publicly in Berlin assure me that it is side splitting and full of local "gags." The orchestration is also said to be very bright, humorous and clever. Now, Mr. Franko, here is your chance for something new at the Amberg Theatre.

Let me ask you to read the following, which was sent me by somebody in Chicago. It is a literal transcription of the original:

STUDIO OF MUSIC, HAMILTON, ONT., CANADA.

T. G. Flevelling's New Theory for Piano and Organ.

To parents and pupils who value their time and musical education: We offer our circular to the public for criticism, and feel confident you will arrive at a just decision, when we say that system and order should be preferred to method. This is the Creator's system in all His creation. It is nature's possession, a threefoldness in all its scientific completeness. We have made this most beautiful discovery and apply this theory to our musical instruction to assist the pupil, and as soon as it is heard it is seen to be correct. No intelligent student should fail to come and hear our explanation; then choose between system and method.

A most valuable discovery for the teacher and learner, its quick results and certain success, with ten years' trial, proves to us that every teacher of music should understand our universal system for the pupil's benefit. No person can give an intelligent explanation of music without this system.

It saves time, saves money, is short, easy to learn and is to the pupil just what he wants (system, not method). What science teaches and learned men accept.

If the following subjects are true then our system is also true, being one of them:

1. Theology teaches.....3, a trinity in the creator.
2. Geology.....3, kingdoms of the earth.
3. Astronomy.....3, uses of the sun.
4. Chemistry.....3, changes produced.
5. Botany.....3, classes of flowers.
6. Logic.....3, ways of reasoning.
7. Electricity.....3, forms or uses.
8. Water.....3, parts, 2 H and 1 O.
9. Sound.....3, properties.
10. Music.....3, studies.

Our copyright system teaches music in this form, and then explains them fully, thus:

- 3, Studies for the keyboard only, a specialty.
- 3, Studies for the instruction book only.
- 3, Kinds of clefs and their use.
- 3, Kinds of signature, and why.
- 3, Kinds of measures and time.
- 3, Octaves of sound in the staff.
- 3, Lengths from any note or sound.
- 3, Pitches and 3 degrees of power for any sound.
- 3, Kinds of bass, sounds 3, properties, and so on.

Everything must have three signs to represent it.
\$100 to the person who can disprove our theory.
Terms: Half hour lessons, 50 cents; hour lessons, \$1; full course for teacher, \$100.

Thorough bass and harmony.

Mr. Jerome Hopkins is certainly outdone by the above

unique circular. It beats the Théâtre d'Art's new experiments in the transfusion of the arts.

Have you ever heard this? If you read the "Youth's Companion" you have, but if you do not it may be new:

An American singer who has made an almost world wide reputation says that if he were ever tempted to consider himself famous he should only need to recall an experience which he had in a Western city one winter and his self esteem would instantly receive a check. He was announced to sing in an oratorio at this place, and his head was displayed in the windows of most of the stores as well as on a great many posters in conspicuous spots scattered over the city.

While eating an orange one day he swallowed a seed which lodged in his throat in such a way as to be both painful and dangerous. In great haste he went to the nearest physician, who, by the aid of an instrument which descended his throat like a closed umbrella and came up like an open one, speedily removed the seed.

After the operation the physician scanned his patient's throat with great interest for a few moments and then said: "What is your name, sir?" On receiving the desired information he said: "Have you ever studied singing?"

"Why, yes, somewhat," replied the other, much amused.

"Lately?" persisted the physician.

"No, I haven't studied at all, lately," said the singer.

"Well," said the physician, who was a short, florid, pompous man, "I think, sir, you are making a mistake. I sing a great deal myself and I've made a study of it. I don't want to encourage anyone unduly, but your throat, sir, is a good one for singing, and although it wouldn't probably pay you to give up your business to make music a profession, if you could get a chance to study under a good teacher I believe, sir, that in time and with proper cultivation your voice would give great pleasure to your friends."

Pocketing his fee, in exchange for which he gave the inwardly convulsed singer a card bearing the address of a "first class teacher" in that city, the musical doctor bowed his unknown patient out of the door.

The sequel came two nights later, when the singer, who had consented to appear at a "grand concert," had the delight of seeing his quondam physician, with his eyes almost starting from his head, glaring at him from the front seat of the crowded hall.

Pachmann, the rhythmic riddle, is back once more with us. Who can play those dancing epigrams—the Chopin mazurkas—as he?

His encores last Saturday were marvels of finesse. The hackneyed A flat Chopin impromptu and the F minor etude from op. 25 were deliciously played. He behaved himself, too, admirably throughout the performance (I mean admirably for Mr. de Pachmann), but he played the "Dante" sonata so, that he was encored and it turned his brain. At the end of the etude he introduced a run in double thirds (somebody ought to dub him "Vladimir Doppiegriffen") and then cried aloud in triumph.

How is this from the London "Telegraph?"

It seems that there is really a whistling language. A French traveler, Lajard, has written a work on the subject which has just been occupying the attention of the Paris Academy of Sciences. It is in the Canary Islands that people whistle instead of speak when they hold converse with each other. Nor is the whistling language a mere language of conventional sounds. It is composed of words, as it were, like any other language, and the inhabitants of the Canary Islands attain great proficiency in it, so that they can converse on all sorts of subjects. The whistling noise is produced by placing two fingers inside the mouth. Lajard declares that the language has a great affinity with Spanish, being in fact a sort of whistling Spanish. He has jotted some of it down in a sort of musical notation, and it is found that any sentence has exactly one syllable more than the equivalent sentence in Spanish, the extra sound being accounted for by the fact that the first syllable serves as a mere explanation designed to attract the attention of the person addressed. Lajard learned enough of the language to converse to a certain extent with the natives.

Then if Lady Alice Shaw, the *siffleur*, went to the Canary Islands wouldn't she be crowned queen? Possibly the reason canary birds whistle so well—but this is becoming irrelevant.

Isn't this a rag bag "Raconteur?"

That one should not attempt to write or talk about a subject on which one is not well informed is a truism that is an impertinence for me merely to repeat. Yet in the case of the usually well posted writer, Mr. Laurence Hutton, that truism must be uttered. Mr. Hutton undertook to review H. E. Krehbiel's "Studies in the Wagnerian Drama" in *Harper's Monthly* for January, and Mr. Hutton said among other remarkable things this:

The opera which Mr. Curtis listened to, at the old Academy of Music eight and twenty years ago, when, as he describes it, "Faust," "a mild, ineffective gentleman, sang his ditties and passionate bursts in Italian, while the poor 'Gretchen' wowed and roulded in the German tongue," is, strangely enough, and despite its polyglot absurdities, more to the taste of the opera goers of the present than is the now fashionable, purely German music of the future. And the man who goes, in these days, to the new Metropolitan Opera House out of respect to the legitimate enthusiasm of a small portion of the cultivated community in which he lives, and who sits painfully through the many acts of the Trilogy grinding his teeth in a state of nervous anxiety to discover, if possible, what it is all about, can hardly be expected to write an intelligent or an impartial review of a volume entitled "The Wagnerian Drama."

I would like to call the respectful attention of Messrs. Abbey & Grau to the fact that there exists in this community a very distinguished literary gentleman who labors under the impression that the Trilogy is still being sung at the Metropolitan Opera House, all of which reminds me of the story of the grizzly specimen of a backwoodsman who was recently encountered one dun colored November

morning on his way to the election polls to vote for Andrew Jackson!

And now for a finale, and one in which my thorough knowledge of the double counterpoint of shears and maulage is displayed. Read this from the "Recorder" and see whether you are "in it":

Some opera night go to the Metropolitan Opera House, and during one of the entractes walk about the huge semicircular lobby and glance at the types you encounter. Go again another evening, and lo! the same faces are you sure to meet. Or, better still, when the usher's back is turned, steal down one or the other of those low, narrow, vault-like alleys near the stage and peep at the people in the front rows, and again your eye encounters the same familiar visages. Professional critics I do not allude to; they are always in their regular seats, and on their fixed, hardened and music-battered visages may be noticed that curious listening expression that is also to be found on the intelligent countenances of any United States Secret Service detective. It is a look, in a word, that is always on the faces of those who hunt for false notes.

But the people who go nightly whenever an opera is on are the professional singers who were great, the professional singers who are great and the professional singers who expect to be great. The type is always the same. The short, thickest tenor with the rubicund, healthy visage was the favorite of opera goers a decade ago. He is at the opera every night now, but only remains while some favorite bit is being done, and mentally makes notes of comparison with his memory. That memory very often tells him that he could have done better himself.

Ah, how well he knows it, and when an acquaintance slaps him on the back and says (with a familiarity which would have been resented a few years ago): "Campy, old boy, your third act was better," the whilom great singer shakes his head deprecatingly and possibly sighs furtively.

Then there are the veteran conductors! How they swarm and cluster and sneer at Vianesi's or Louis Saar's tempi! The little eloquent uplifting of the shoulders when you say, "Maestro, what did you think of that finale?" and then to one the old gray head will say, "In my day we did not turn Mozart minuets into gallopades," and thus crushed you retire to smoke a cigarette and revile Wagner with a select friend who has been in Bayreuth, and who hates Seidl and Culmbacher.

Then the managers are a distinct group in themselves. How they chatter and how they do pull down reputations and sneer away talents. You entered the opera house with the idea that the De Reszkés were great artists. You talk with old Eulenspiegel, the manager, for five minutes only and you discern that Jean de Reszké is a forced-up baritone, and Edouard—well, God only knows what Edouard de Reszké is not, from a bass to a baritone quality to a tenor with a bass quality, who uses too much the *voix blanche*, the yellow voice, the green voice, the purple larynx, or whatever nonsense the vocal experts choose to get off.

Somewhat disheartened, you see a great soprano, that is, one whose name was on everybody's lips fifteen years ago. To her you humbly go, and whisper Lehmann's name, suggesting at the same time that she is rather dramatic in her methods, and have to then stand off a foot to escape the heat from the optical storm expressed at your lack of judgment and tact. "But Kames is a beautiful woman, who does very well," you hazard, sure that you are on solid ground at last.

That settles it. You retire a moment later with as pretty a mental black eye as a selfish woman can administer to an impertinent maladroite. On all sides you discover the same state of affairs. Nobody is pleased with the present. All refer sadly to the past, and Maurice Grau is buttonholed so often by people who wish to show him how to run the operatic machine successfully that he has had the buttonholes of his coat twisted with copper wire.

"You should have heard Stickiali in 1855. Ah, what a voice! what phrasing! what acting!" This has made me so disconsolate that I search in vain for some of the great singers of the past régime who really find good in the present.

Well, there are some left. Just look at that modestly dressed woman in the prime of life who sits unmoved while Giulia Ravogli wriggles through "Amneris." That patron is Mrs. Raymond, whose "Amneris" in "Aida" was one of the greatest of the world has ever heard; and when that same music-loving world saw Annie Louise Cary's name on the operatic handbill it thronged the old Academy of Music, eager to witness her great scene in the last act. Now Mrs. Raymond very kindly applauds the Ravogli woman, but she knows in her heart she could go upon the stage in her street dress and sing the part better, and she is only human if she so thinks. In another stall in the orchestra sits the prince of tenors, Italo Campanini, accompanied by his sunny haired wife. I wonder if he feels the old fire while Jean de Reszké sings "Celeste Aida." Ah, me! what a voice had Campanini! Perhaps the old croakers are right. All the good voices are vanishing fast, and, mayhap, future generations of opera goers will have perforce to listen to men and women with cunningly devised artificial voices, as did the Greeks and Romans. Everybody knows Campanini, who is a good fellow and who sings with perfect taste yet.

There to the left sits a famous "Margherita" in her day, Clara Louise Kellogg, and beside her is Carl Strakosch, her husband. How old Academy times were recalled to me by seeing in a group the other night De Vivo, the elder Grau, Max Maretzek, the two Strakosch boys, Carl and Edgar, and in the foreground Achille Errani, with his clean cut face, trim imperial and sparkling eyes, talking to Frank de Rialp, both veterans among veterans.

Max Maretzek, more than any other man, barring, of course, De Vivo, can unlock for you the gate to a flood of memories that will fairly inundate you if you are not agile or a strong swimmer. Max has been in musical life for sixty years, and what he has not seen might be put in a small reticule. He has conducted "Don Giovanni" over 300 times. Think of it, you modern conductors, who are proud if you direct a work twice in public! He has heard Lablache, and thinks he was a greater basso than Edouard de Reszké, and nobody would think of disputing this fact with him. In Max's opinion the great voices have vanished, Patti being the last. Where are your Maras, Pastas, Malabrass, Griss, Novello, Sontags, Schroeder Devrients, Linds, Tietjens, Viardots-Garcias, Albans, Loccas, Nilsons, Rubins, Rogers, Marjos, Padillos, Fauras he will ask you, and you tremble at the idea of lugging in a contemporaneous name, for its value would be shivered by a shrug of the shoulder. But Max Maretzek goes to the opera every night. He can't help it. It is like gambling or opium eating, this craze for music, and no Keeley has yet arisen to cure music intoxicated people.

Don Diego de Vivo, who personally conducted the Israelites (the only lights in those dark times) in their excursion across the desert, is, of course, at the opera continually, and when he is not reverting to the wonderful casts of "Bellario" and "Favorita" he managed in the "fifties" he is expatiating on the merits of his newly engaged star, Mrs. Tavery, in whom is concentrated the talent of ages. De Vivo is a walking encyclopedia, and remembers everybody who ever played and sang in the musical world from Nero, the violin virtuoso (who, it will be remembered, fiddled with "great fire"), down to Josef Hofmann, the pianist. What does De Vivo think of the opera? Oh, he likes it very well, particularly the big three (Lassalle and the De Reszkés) and Emma Rames. Singular, is it not, that there is but one opinion of this beautiful girl. She is looked

on as a coming star by all the knowing ones, for she is yet in a chrysalis state.

Eugenia Pappenheim, once a great favorite, now a well-known singing teacher, is often to be seen at the opera, and by a strange coincidence Tom Karl, who sang "Faust" to Pappenheim's "Margherita," was in the house one "Faust" night. Then the stately Cappiani must not be forgotten. She usually occupies one of the baignoire boxes, and is always surrounded by a bevy of pretty girls, her pupils, and when Lilli Lehmann with her tragic stride crosses the stage and stands under the sacred oak preparatory to singing "Casta Diva" La Cappiani bends and whispers to the pupil nearest some bit of singer's lore, for she herself was a great "Norma" in her day, and has, in fact, sung all the great rôles.

In the next box to her sit the music loving Cahn family, with Emil Fischer, the basso, and Mr. and Mrs. Anton Seidl as their guests. It is "Fidelio" night, and there is a sarcastic expression hovering about the great Wagnerian conductor's lips as he watches Louis Saar wrestle with the tempi and rhythms of the "Leonora" overture, No. 38. No wonder, for it is badly played, and to cap the climax Edouard de Reszké is the "Rocco" of the evening, and it is a part he has never sung in public before. Emil Fischer, who was once a great "Rocco" and "Hans Sachs," sits stolidly and looks thoroughly unhappy. The whole party leave after the prison scene. Mrs. Anton Seidl, who is a perfect vision of Teutonic beauty, was Miss Krauss, and her "Eva" in the "Meistersinger" was a most finished performance, but unhappily she sings no more in public, though her voice is as pure and bird-like as ever.

The handsome woman with the superb eyes, accompanied by a tall, soldierly looking man, is Laura Schirmer-Mapleson, the soprano, and her husband is Col. Henry Mapleson, the son of the famous impresario. Mrs. Mapleson is at the opera nearly every performance, and she seems to thoroughly enjoy it. Her singing days, as far as America is concerned, are yet to come, for her reputation was earned on the Continent and in the East.

Frank de Rialp, who was the elder Mapleson's right hand man for years, will meet you in the lobby any night, and in his grave, dignified Spanish style elucidate some knotty laryngeal problem, or Errani will speak of the coloring of Jean de Reszké's B natural; or you will meet the best posted woman on voice matters in New York, Mrs. Anna Lankow, who in four minutes will clear up the mystery hovering about Adeline Patti's head tones. Everywhere you turn you encounter vocal experts, broken down singers, throat sharpers, managers, singing teachers and singers and singers, and again singers. Alberto Lawrence, Paul Rivaude, both famous masters: Frans Remmeriz, the basso; Del Puente, the gallant toreador, as smiling and as fresh as ever; Antonio Galassi, full of the memoirs of his "Amonaro," and compared with whom Mr. Camera, the present "Amonaro" is a mere kodak. Emma Juch, of the defunct American Opera; Pauline L'Allemand, Helen Dudley Campbell, the contralto; Jennie Dutton, the soprano; Edward O'Mahoney, the bass, whose "Herald" in "Lohengrin" did not wobble with the ferocity of the present incumbent; Joseffy, the opera loving piano virtuoso; Paderewski, the human chrysanthemum, who visits the opera when he can and when his fellow countrymen, the De Reszkés, sing; Pardon Robinson, the possessor of a beautiful baritone voice; Victor Harris, the composer; Ferdinand Sinzig, the pianist; Franz Rummel, another great pianist, who loves vocal music better than his life; Georgine Von Januschowsky and her husband, Adolph Neuendorf, the conductor, all drop into the Metropolitan Opera House when they have the time.

Frida de Gebele-Ashforth, the most successful singing teacher in the city, often pilots a party of pupils to listen to the good music furnished forth. Jacob Graf, the veteran tenor, whose "Di Quella Pira" always took the house by storm fifteen years ago; Christian Fritsch, the tenor, and a great voice authority; Carl Alves and his pupil, Mrs. Carl Alves, with the lovely contralto voice; Marie Ritter-Goetz, the alto of last year's operatic voices; Harriet Avery-Strakosch, Max Heinrich, the great *Lieder* singer from London; Camilo Urso, the violinist; the group of old timers, William Mason, S. B. Mills, the pianist; George F. Bristow, the composer, and Henry C. Timm, not forgetting Paola Giorza, the teacher and composer; George Simpson the celebrated oratorio tenor, who still looks young; black bearded Dr. Carl Martin, the basso; Henrietta Beebe-Lawton, the best of our local sopranos in oratorio, accompanied by her husband, Lawton, the tenor—all may be seen by the observer, if he so minds, on an opera night.

Minnie Hauk, too, looks in once in a great while, accompanied by her husband, Chevalier Wartegg. Nicolò Barilli, Adeline Patti's only surviving half brother, may also be noticed, bringing up by his very appearance a troop of ghostly memories. Conductor Sapio, the vocal master, who should have been in the conductor's chair this year, is a frequent visitor, and occasionally Frank Van der Stucken, the conductor composer, allows us to gaze at his intellectual and finely cut features. Bustling Gustav Hinrichs, the conductor, now of Philadelphia, who beat New York on the production of "Cavalleria Rusticana," stops a breathless moment to inform you that he intends doing Mascagni's "L'Amico Fritz" in the City of Brotherly Love next month.

Walter Damrosch declares as he goes home after a performance of the "Huguenots" that a finer male cast was not to be imagined, and Director Alexander Lambert allows an amiable smile to flit over his sardonic face as he informs you that his countrymen, the De Reszkés, will probably sing at a "pupils' concert in the New York College of Music. Arditi is there, too, when circumstances permit. Martin Roeder, composer of the opera "Ruy Gomez," was there the other night, and occasionally that arch-Wagnerian Oscar Webber, deigns to look in and give a classical tone to the Italian music loving audience. George Sweet, the baritone, visits the house, but not often, nor does that delightful writer on music, the genial George William Curtis, whose "Easy Chair" possibly contains so many sweet memories of the last opera. At every performance may be seen Director Edmund C. Stanton, whose article on "Opera" in the last "North American Review" was admirably to the point. Occasionally at the stage door a glimpse of Mrs. Van Zandt may be caught, full of maternal solicitude for her daughter Marie, who is just singing "Conals tu la pays" in "Mignon."

Then, weary with all these faces and memories, you pass Treasurer Max Hirsch in the lobby, steer clear of a group of chatting ghosts, but as you reach the gate the old refrain catches your ear once more: "Ah, but you should have heard Stickiali in 1855!"

Have I got you all in? If not drop me a postal card and all omissions will be rectified in the future.

Gerard-Thies "Evening of Song."—"An Evening of Song" was given at the new Music Hall last Wednesday evening by Miss Louise Gerard, soprano, and Mr. Albert Thies, tenor, assisted by Mr. Adolph Hartedegen, cello, before a large audience. The program was well given and well received. "Two Bird Duets," by Rubinstein, by Miss Gerard and Mr. Thies; a romanza from "Cavalleria Rusticana," by Miss Gerard, and "A Golden Argo," by Mr. Thies were notably well sung. Mr. Hartedegen played in his usual finished manner and added much to the evening's enjoyment.

PERSONALS.

The Verdis Ill.—The Milan musical journal "Gazzetta Musicale" states that Verdi is suffering from a somewhat severe attack of influenza. His wife also is ill from the same disease. And Arrigo Boito is laid up with influenza, but is said to be getting better. We hope that all three are restored to health by this time.

The Busy Henschels.—Mr. and Mrs. Henschel are going to be busy this year. After they have fulfilled their present engagements in London, and those at Belfast and Dublin, on March 4 and 5, they will start immediately for the United States, give some forty recitals here, return to London before the close of the season, and then go on a provincial tour.

Death of Zerbini.—Death, so busy of late in the ranks of the musical profession, has added to his victims John Baptist Zerbini, who died at Melbourne, Australia, recently, aged fifty-two. Some years since Zerbini was one of a famous quartet party, his three associates being Joachim, Ries and Piatti. Although Zerbini was chiefly known as a brilliant viola player and violinist, he proved something more than this, possessing as he did musical knowledge of the highest order and an absolute acquaintance with every species of instrument.

Piatti's Birthday.—On the 8th ult. Piatti reached the age of three score and ten. He made his first appearance in England about forty-eight years since, and from that time onward has always been favorite with English audiences. The veteran cellist's *rentrée* at this season's first Monday "Pop" was the signal for the heartiest applause, made all the more emphatic by the fact that on this occasion he fulfilled the twofold capacity of composer and executant. The novelty introduced was the "Sonata Idillica" in G major, the fourth work of its genre that Piatti has penned for his instrument. It was listened to with rapt attention by a large audience, which testified its appreciation by thrice recalling the executants.—London "Musical News."

Rossini Remembered.—The citizens of Pesaro, Rossini's birthplace, seem to have a curious idea of the best method of celebrating the centennial of the composer's birth on February 29 next. It is said that nearly \$10,000 is available, but the festivities are to include an exhibition (which will remain open for a month), two operatic performances at the theatre, choral contests and other musical entertainments, besides a bicycle race, a wine fair, a shooting contest, a display of fireworks and a cattle show. No one can now accuse the good folks of Pesaro of undue narrow-mindedness.

Death of Mrs. Spohr.—At Cassel, on the 4th ult., died Mrs. Marianne Spohr, formerly a celebrated pianist and the widow of the great composer Louis Spohr.

Something About Alvary.—The favorite tenor of American young ladies, the never-to-be-forgotten Max Alvary, after having sung "Tannhäuser" this season twenty times at Hamburg, has just been engaged to interpret the same part at Koenigsberg. It is reported by the Berlin "Boersen Courier" that in order to have an "Elizabeth" worthy of his own "Tannhäuser" he has secured Miss Theresa Malten, of Dresden, to appear with him at the Koenigsberg theatre. It is also asserted that Alvary has been re-engaged for next summer's Bayreuth performances.

Karl Bergstrom.—Mr. Karl Bergstrom is a native of Copenhagen, Denmark, who emigrated to this country when quite young, making his home in this city, where he has studied and taught piano for some years. He has been under the guidance of eminent masters, and, owing to his natural ability, his progress has been very rapid, especially when he pursued studies under that indefatigable and excellent teacher, Albert Ross Parsons, who had many words of praise for him. Mr. Bergstrom is a pianist above mediocrity, having performed whole programs from memory of the best compositions of the classic and modern masters. He has special abilities as a teacher of piano, harmony and composition, and is devoting himself to these specialties. His method has given very gratifying results.

From the London "Figaro."—The news received in London recently of the death of the once famous "forced-up baritone," Mr. Chollet, might well have been accepted with caution. Chollet's name is known to students of musical history as the tenor-baritone—a description which, according to American musical critics, might now justifiably be applied to Mr. Jean de Reszké—for whom Hérold wrote "Zampa," and Auber "Fra Diavolo." That he should have lived to attain the great age of ninety-four or ninety-six (the dates are conflicting) seemed extraordinary, and musical dictionaries were searched to see whether some mistake had not been made. However, it appears that Chollet, whose voice had almost worn out before he appeared here as far back as 1850, and who as a septuagenarian withdrew from public life twenty years ago, had since enjoyed his retirement, living upon the fruits of his previous economies. Chollet rose from the ranks. His father was a chorus singer at the Paris Opéra, and Chollet gained admittance to the Paris Conservatoire, where, as a lad of ten (or, as some aver, eight), he, in April,

1806, began to study solfeggio and the violin. In 1814 he gained the prize for solfeggio, and when the conservatoire was closed in 1815, during the Waterloo campaign, he became a chorus singer, first at the Grand Opéra, and afterward at the Italian Opera. He then joined a troupe of comedians, and in 1823 made his début as a baritone at Havre, under the name of Dôme Chollet in the characters of "Martin" and "Lais."

Chollet soon after came out as a tenor at Brussels, and he afterward directed the Opera House at The Hague. In 1835, however, he returned to the Paris Opéra Comique, and remained there many years, creating the chief parts in various operas, including "Zampa" and "Fra Diavolo" aforesaid, "The Postillon de Longjumeau," "Lionel" in Halévy's "L'Éclair," "Edward III." in Balfe's "Puits d'Amour," "Beaumanois" in Balfe's "Quatre fils d'Aymon," "Jocelyn" in "Roi d'Yvetot," and other works. He also composed several songs and smaller pieces which were popular in Paris and Brussels. The critics of the period spoke in very contemptuous terms of Chollet's vocal style and differed in opinion whether he was baritone or tenor; but he had a fine voice, and was an excellent actor. J. B. M. Chollet must not be confounded with Louis François Chollet, the once well-known organist and composer, who was born in 1815, and died in Paris in 1851.

Teresa Carreño d'Albert.—There is a well defined rumor that Teresa Carreño d'Albert will concertize in this country next season and play the Chickering piano.

George Lehmann.—Mr. George Lehmann, a young violinist, of Cincinnati, who has been in Europe during the last two years and has met with very pleasing success in Germany, in London and Paris, is about to return here. Mr. Lehmann made quite a success here a few years ago, when he was but eighteen years of age. He went to Germany to study and won the Helbig prize at the Leipzig Conservatory. He is now in London filling some important engagements.

Fourth Symphony Society Concert.

THE fourth Symphony Society concert took place last Saturday night at the new Music Hall, preceded by the usual public rehearsal on Friday afternoon, Walter Damrosch conducting. The program—not a startlingly novel one—was this:

Symphony No. 8, in F..... Beethoven
Concerto No. 3, for violin with orchestra..... Bruch
(New; first time in New York.)
Allegro energico. Adagio. Allegro molto.
Miss Geraldine Morgan.
Overture to "Flying Dutchman"..... Wagner
Air, "Sweet Bird," from "L'Allegro ed il Penseroso"..... Händel
(With flute obligato.)
Miss Clementine De Vere.
Symphonic poem, "Die Hunnenschlacht"..... Liszt

The Beethoven symphony received a perfectly respectable and, 'as to tempi, traditional reading. The Wagner overture was smoothly, too, smoothly played for dramatic contrasts or climacteric effects. Liszt's patent constructed and wholly mechanical symphonic poem was brilliantly given, and was like all of his works, bleak, ugly and yet charming in spots. As a picture it just as readily suggests Miss Maggie Cline's epic fracas with the clan of the McCuskeys as Kaulbach's famous fiasco. So much for program music of its ilk. The novelty of the concert was the appearance of Miss Geraldine Morgan, a Californian by birth, her father being the well-known John P. Morgan, now deceased, but at one time an organist at Trinity Church. Miss Morgan's mother is the well-known translator of Rubinstein's new book, Kullak's "Art of Touch" and kindred works.

The young lady has been in Germany for twelve years and has enjoyed the benefit of the great Joachim's instruction. She has a small but penetrating musical tone, her intonation not being always true, plays with vivacity, intelligence and in a well schooled manner, but was over-weighted by the new Bruch concerto, the first movement in particular taxing her strength too much. The composition itself, the third of the concertos for violin, is in D minor, and is an agreeable but not very original work, containing echoes of Mendelssohn and Bruch's other concertos. Its orchestration is modern and well made, but the *raison d'être* of the composition, particularly after its composer's first G minor concerto, is difficult to discover. Miss De Vere, barring an unfortunate entrance in the recitative to Händel's well worn aria at the rehearsal, sang with her usual facility and purity. The slip was probably owing to a misunderstanding with Mr. Damrosch.

The fifth concert of the series takes place March 5. Franz Rummel will be the soloist.

The Fourth Philharmonic Concert.—The fourth Philharmonic concert will take place at the Metropolitan Opera House on Saturday evening, preceded as usual by the public rehearsal on Friday afternoon. The program is as follows: Symphonic poem, "Prometheus," Liszt; violin concerto No. 3, Max Bruch; "Eine Faust Overture," Wagner; symphony in D minor, original version (first time), Schumann. The solo performer will be Mrs. Camilla Urso.

Analysis of the Language of Music.*

BY BERTINI DE WIER.

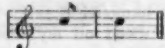
THE GRAMMAR OF MUSIC—JUNIOR DEPARTMENT.

The Article.

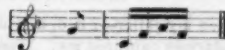
47. An article is any note (or notes) written at the commencement of a musical sentence and occupies but the fragmentary part of a measure. They may occur many times during the course of a piece.

48. They are divided into two kinds—definite and indefinite.

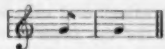
49. The definite article is a short "catch note" preceding a single accented note in the next measure. It is termed definite because it points out some particular definite note, as:



50. An indefinite article does not precede any particular note, but a group of notes, as:



51. Articles are singular or plural in music; they are singular when written by itself, as:



or plural when joined to another note, as:



52. Articles may consist of one, two or, at most, three notes; when the latter they must appear in the form of a triplet:



They should not occupy in value of time more than that of an eighth note or dotted eighth and sixteenth combined, as:



They can occur not only at the commencement of a piece, but in any other portion that commences a new sentence or the repetition of a previous one.

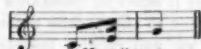
If a quarter note commences a sentence it is no longer an article, but a pronoun. (See Pronouns.)

53. RULE I. Articles are always placed before nouns and limit their signification; hence any note or group of notes following an article may be generally regarded as a noun. Exceptions: While the rule is laid down in all English grammars that the article always precedes the noun, there are numerous exceptions, as many examples will show, where the article is followed by an adjective, adverbs or other adjuncts.

54. Always determine the force of a rule by judging the context or nature of the adjoining notes or phrase.

55. Articles may be masculine, feminine or neuter.

56. An article is masculine when presented in the major mode, as:



Feminine when cast in the minor mode, as:



And neuter when partaking of neither modes, but chromatic, as:



57. A musical sentence may be written without being preceded by an article. When therefore shall a sentence commence with an article and when desirable without?

58. When we desire the forcible entrance of the following noun, and we desire to point out (this being the office of the article) the next note with clearness and precision, always use the article. The singular article is to be used when a moderate degree of intensity is desired, but for a more vigorous and energetic movement preference is given to the plural article.

59. The introduction of a musical sentence without the article converts the first note or chord of a musical sentence into (usually) a noun (see Nouns). A bold, broad and expansive movement may enter upon the subject at once without the impulsive action of the article, and is therefore appropriate in slow and measured tempo. The use of the article is desirable in quick, sprightly movements; the nature of the theme therefore will determine when to use the article.

(To be continued.)

The Nikisch Recital.—Mrs. Arthur Nikisch has recovered from her recent indisposition, but, to make her appearance in New York the more certain, her recital announced for last Monday at Chickering Hall has been postponed until next Monday.

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The First Pachmann Recital.

VLADIMIR DE PACHMANN, the Russian piano virtuoso, played his first recital of this season last Saturday afternoon at Chickering Hall, before a large and of course enthusiastic audience. As a specialist Pachmann is still unapproachable. No one has yet given us as he does the full measure of the sparkling Chopin waltzes and mazurkas. In the smaller etudes and preludes of Chopin his playing is delightful. His program on this occasion was a sufficiently varied one. He played the C sharp minor sonata and the C minor variations of Beethoven, two mazurkas, two waltzes and two nocturnes and a scherzo of Chopin (op. 9 1-2, op. 56, op. 24, op. 69 1-2 and op. 54 respectively), and Liszt's "Dante" sonata. Pachmann has certainly gained in power and in the Beethoven numbers played with considerable self restraint and respect for tradition. In the Liszt number he, so to speak, let himself out and played with no little fire and intelligence. What he lacks in actual physical strength he more than balances by his diverse shading and perfect knowledge of his pianos and fortes.

The program (new) for Mr. de Pachmann's second recital at Chickering Hall this afternoon is as follows: "Carnival," Schumann; bolero, Chopin; two preludes, op. 28, Nos. 15 and 17, Chopin; two etudes, op. 25, Nos. 4 and 10, Chopin; polonaise (posthumous), op. 71, No. 2; rondo, op. 16, Chopin; légende, No. 2, "Saint François de Paul Marchant sur les Flots," Liszt; polonaise, No. 1, Liszt; etude de concert, No. 2, Liszt, and valse impromptu, Liszt.

Communication.

Editors Musical Courier:

OUR leading music critics would appear to be blessed with very poor memories, judging from some of the erroneous statements which have lately appeared in their respective papers.

The "Times" and "Tribune," for example, assert that until last Friday evening Meyerbeer's "Dinorah" had not been given in this city since a performance of twelve years ago, when Marie Marimon appeared as the demented heroine. A reference to the files of these journals will show that Patti sang in "Dinorah" at the Academy of Music December 11, 1882, and in a scene from the second act of the opera on some other occasions. I inclose a cutting from last Sunday's "Sun" with the surprising statement that Nilsson, Sembrich and Scalchi have never appeared together in the same work:

Did Scalchi, Nilsson and Sembrich ever appear together in a performance of "Don Giovanni" in New York, and if so, when, and what part did each assume? B. B.

No: Nilsson was singing in concerts only when Scalchi and Sembrich were singing in opera here.

They did so appear in "Les Huguenots," and about the same period Nilsson and Sembrich were heard in "Don Giovanni." The "Herald" is authority for the statement that Thomas' "Hamlet" (soon to be revived at the Metropolitan) was last sung here by Nilsson, and the "Tribune" asserts that until the present season "Romeo et Juliette" was never performed in New York in the original French. "Hamlet" was last given, with Sembrich and Kaschmann in the leading rôles, during Mr. Abbey's first Italian opera season, and "Romeo et Juliette" (in French), by Mr. Grau's opera comique company in 1883.

Before concluding I would like to inquire why the "Tribune" is the only local journal that ever manages to spell *obligato* correctly. If we must use Italian words at all why not have them right? Any Italian dictionary will show that *obligato* should not be given with one b. G.

New York, February 1, 1892.

[According to Webster and Worcester it is permissible to spell it with one b.—EDS. MUSICAL COURIER.]

The Columbus Celebration.—For the Columbus celebration, which will be held here by the united German societies in October next, fifteen compositions for the prizes of \$500 (first) and \$300 (second) have been handed in for competition to the music committee. The latter will send them immediately to the five judges, Messrs. Theodore Thomas, Dudley Buck, Anton Seidl, Max Spicker and Walter Damrosch. Their decision must be given by the end of next month.

Lawyer, Chorus Girl, Tenor, Pistol.—Knoxville, Tenn., February 6.—Hugh M. White, a young lawyer, this afternoon attempted to shoot Thomas M. Persse, the tenor of the Grau Opera Company, now playing here. A chorus girl was at the bottom of the trouble. A bystander knocked up the pistol and the bullet entered the ceiling.

A Prodigy.—Albany has a musical prodigy in the person of a little girl six years old, who was able to sing a tune correctly before she could talk, and has already composed simple pieces for the piano.

Towering Successes.—Mr. John Towers, Indianapolis School of Music, scored a big success at St. Louis, on Saturday, January 30, with his lecture "The Five Musical Giants." The Guild room of the Museum of Fine Arts was filled to overflowing by a critical and representative audience, which greatly applauded the lecturer and warmly congratulated him at the close. The musical illustrations were admirably rendered by Adelaide Kalkmann and Ernest R. Kroeger, under whose direction the lecture was given.

From the Boston "Home Journal."

Editors Musical Courier:

WITH this week's issue of the Boston "Home Journal"

we make the first of certain changes which we have long had in contemplation, and which we hope and think will be in the line of progress. And while we have paid attention to the appearance of the paper we do not forget that it is to its contents that we must look for results. Its policy of absolute honesty in all its expressions and careful avoidance of anything which can make it other than its name implies will always be kept in view. The more popular of its old departments will be kept and new ones introduced. Its criticisms will be unbiased and from authority, and its editorials will be brief and to the point. In a word, we wish to make a bright, crisp, honest and substantial paper. How well we are likely to succeed you best can judge from this issue when it reaches you, and if you will give it consideration and make such mention or criticism as you think it deserves we will be only too happy to reciprocate whenever it lies in our power. Will you kindly send us a marked copy of your paper containing notice!

Very truly yours,

W. WALLACE WAUGH, Manager.

A Romance of Modern Music.

THERE are moments in a man's life when, a task of some kind being completed, a duty done, one likes to stay a while in rest and idleness, enjoying the fruits of labor. It is in moments like these that the toils and cares of everyday life become more than ever nauseous to one, and an intruder is looked upon as a mortal foe, a base ruffian whom it would be bliss to destroy utterly.

Well, the other day I happened to be in just such a pleasant mood. I was sitting in my office, my private sanctum in the Rue Rivoli, having just completed a long and complicated series of articles on the much debated question as to whether marriage is a failure or not (at least I think that was the principal subject), when suddenly my amanuensis, a pale young man, with carrot hair, informed me that a man was waiting outside in the passage and desired a few minutes' conversation.

"Show him in!" I said blandly, smothering down the string of wicked expressions which rose to my lips as I contemplated the probability of a protracted business harangue.

He came in accordingly. A tall, lank, spectral looking individual, with a weird, uncanny growth of untidy dark hair. What was it that made me think of Rubinstein? He carried a dirty green umbrella, which he proceeded to prop up in the "cleanest" corner—to the detriment of the wainscoting—with a care that was almost motherly. Then he deposited his greasy hat on the table and hauled out of an inner pocket a bundle of much-worn papers. I scented a commercial traveler, and shuddered accordingly. The thought of a double barreled gun reposing in the next room gave me a momentary relief. I started into conversation:

"May I ask what—"

"Certainly, sir," said the long haired individual, with a sudden assumption of extraordinary cheerfulness; "certainly, sir; you desire to know my name; you would wish to know the history of my life—"

"But," I interposed, hoping to check him.

He refused to be checked, and sailed on serenely.

"You must know, sir, that I am a musician; a dabbler in sweet sounds, a tickler of fugitive harmony. I play, I sing; why should I not? My mother had me taught the piano at an early age. I taught myself the violin and the trombone. It was fine exercise, too! especially the getting downstairs with my trunk when it became necessary to change our apartments. Ah! that was a happy time. Would that it had always continued thus!

"Alas! we cannot foresee the great changes that are in store for us in this vale of tears. In an evil hour I bought a ticket for the 'Götterdämmerung.' It was in New York that it was given, at the Metropolitan Opera House. I heard it—every note. I raved! I enthused! Then I went to hear 'Rheingold,' and I felt that I had found a profession for myself. Two days later I hired a stall at the corner of Madison square, and started to sell Leitmotifs."

"What?"

"Leitmotifs, sir! It was a splendid business. You see, I came to realize that as in every well constructed music drama each person ought to have his own fixed musical phrase, which accompanies him continually through the mazes of the drama, sticks to him, in fact, closer than a shadow, closer than a wife, closer than fly paper—so man on his journey through this sordid, unromantic world ought to possess a motive of his own, to soothe his sorrows, heal his wounds and drive away his tears (pardon the quotation). Sir, it is my firm conviction that such a companionship would be a blessing to thousands; no home should be without one. But to continue.

"At the time when this great change took place in my career I became engaged to a beautiful girl, Miss Terebenthine de Bovril—you have heard the name? No? Well, it does not matter. Her father, the Count Bovril, offered to settle a handsome annuity on us. Alas! tidings reached him from America (he was in Paris at the time) that I was doing a flourishing trade in Leitmotifs. He swore, he stamped, he vowed he would never let his daughter marry a common tradesman.

"I heard of his anger, and hastened to Paris, where he and his daughter were vegetating in the place known as the Grand Hôtel.

"I brought with me a packet of my choicest wares—Leitmotifs in all imaginable keys—Wagnerian and barbarian, Italian and Moody and Sankey.

"It was no use. He ordered me to leave the room. I proffered him a chromatic motif in A minor; he kicked me downstairs! The beautiful Terebenthine wept copiously; it was all of no avail; I was dismissed, rejected, dishonored!

"Nothing daunted, I set up a small office in the Rue Cha-teaubriand, just over a laundry. I advertised my wares; the police stepped in and arrested me for extorting money on false pretenses.

"I was brought before the magistrate. I pleaded not guilty and tried to explain my system. He ordered me to prison for a week. I offered to play him a solo on the trombone—he sentenced me to be flogged! I asked to be allowed to perform a fantasia on the German flute—he sentenced me to be hanged!

"What need to dwell on my miseries? In prison the bread was stale, the wine was bad, the company low and disgusting—I never heard a note of Wagner—oh, it was terrible!

"I assassinated my jailer—I fled, disguised in his clothes. Some rude gendarmes captured me. They shut me up in some horrid place beside a river, where there were bars across the windows which marred the landscape. My cunning did not forsake me—I escaped again. Now, sir, if you will kindly do me the favor to look over my stock of goods, I will guarantee that I can sell you a Leitmotif that will prove satisfactory in every—"

"Not to-day, my friend—call around in a week, or—"

"Now here, sir, is a sweet thing in E flat—the same as supplied to the leading members of the aristocracy—"

"Hang the aristocracy."

"Lord Fitz-Boodle sleeps with one under his pillows."

"I don't care what Lord Fitz-Boodle does—please get out."

"Babies like it—children cry for it—"

The door opened suddenly. A company of gendarmes walked in and collared the vendor of Leitmotifs.

"I hope, sir," said one, "that he has not been disturbing you?"

"Not at all, my friend; he is very amusing. Who is he?"

"An escaped lunatic from Charenton!"

So ended that strange adventure.

LANCELOT BAYLY.

37 AVENUE DE LA GRANDE ARMÉE, Paris, January 24, 1892.

The Piano and Its Technic.

LAMARTINE has said that "Music is the literature of the heart; it commences where speech ends." This is in the main true, but who dare say that the music of Bach, Beethoven, Schumann, Wagner and other great composers does not appeal, if it be understood, to the loftiest intellects, to the most educated and receptive minds? In its germ I might say it is merely a sensation, but in its full and elaborate development an ideal. From the fact that everyone can assimilate it to his or her own passions, because it offers no resistance to the imagination, not being restricted to any precise sense, it is a fountain to which all may go and receive therefrom whatever coincides with their feelings, or whatever the intellect grasps as food for reflection. It is both objective and subjective, as are also the great schools of piano playing. Objective, when we listen to it passively, and it suggests to us impressions; subjective, when we take it to ourselves and we see reflected as in a mirror, our own feelings, mentally and physically.

Music is mysterious; air, vibration and rhythmic symmetry are the three principles of which it is composed. Strike an object where there is no air and it produces no sound; destroy vibration and immediately sound ceases; change the rhythm of a simple tune by altering its note values and it becomes unrecognizable, because the symmetry is destroyed. The grandest instrument yet invented for the interpretation of this beautiful yet mysterious art is the piano; it stands open to all, it will repay tenfold in pleasure and profit (I mean to the mind) what it costs to learn it. Those of you who heard the magnificent piano playing of Arthur Friedheim, when he was in our city a fortnight ago, will have heard its wonderful resources in vivid, lyrical and delicate effects and in mighty orchestral playing. I see by the program of the convention that we are indebted to the Canadian Society of Musicians for further opportunity to hear two artists perform on it, one our friend, Mr. Thomas Martin, who plays this afternoon, and Mr. De Pachmann, who plays to-morrow evening.

We owe our thanks to the Italians for the invention of this remarkable instrument, "the pianoforte," the name being first used by Paliarino, an instrument maker about the year 1598. It is not known whether this instrument contained hammers, making it in that respect similar to ours of the present day, or not, but it was left to other countries to develop the great possibilities of this, to-day, marvelous instrument. When it came into pretty general use about 1760, the art of playing had attained a high degree of efficiency, for Bach, Couperin, Scarlatti and many others were wonderful performers for the time, when we

take into consideration the quality of instruments then in use. Bach preferred the clavicord to all other instruments, but with the piano came an entirely new kind of expression, the power to play soft or loud by the touch alone. Now the cultivation of touch, or the principle of tone production on the piano, is quite a different thing from the principle of touch on the organ. There is no art in producing a beautiful tone on the organ, it comes naturally of itself so long as the key is pressed down, and the bellows are supplied with wind; but on the piano it is different. Here the tone may be made hard and metallic, or soft and sympathetic, according as the hand and indeed the arm is stiffened (cramped) or in a free and elastic state in the act of producing the tone. I hold that every educated pianist or teacher should have a perfect knowledge of the organs of touch: he should know the structure of the arm and hand and the forces with which he is to work. If this were known there would be fewer students playing with stiff, cramped hands and wrists, producing such short, snappy, hard tones, and there would also be a proportionate degree of ease and flexibility in their performances.

Teachers should know the living organism of the hand and arm, the muscular system with its tendons and sinewy apparatus. The muscles of the upper arm (which is formed of one strong bone from shoulder to elbow) are either extensors or flexors of the lower forearm, with its two bones, the ulna and radius. The muscles of the forearm move either the radius inward or outward, the hand and fingers. The nervous tissue serves for the production of sensations and intellectual activities. If the hand is allowed to stiffen the free working of the tendons is impossible, the hand is tied as it were, all freedom is destroyed, consequently rapidity of action, and the tone produced is unmusical to a degree. I do not believe in the method of teaching a beginner to hold the hand in a certain position, because the pupil in endeavoring to do so will stiffen the hand unconsciously, and the result is one of the worst of all habits is formed right under the teacher's eye. I advocate rather that the pupil should be taught that each finger has a distinct individuality and should be as free and elastic as the keys of the piano—that the hand governs those fingers and the arm the hand, the whole being controlled by the mind. Aim at once in producing independence and a loose, easy motion of each individual finger, regardless of position if needs be; and after this freedom is attained by the way indicated and by the loose holding of the metacarpus (wrist), the hand and fingers may be molded, as it were, to the most perfect and graceful position, with easy vestige of stiffness and non-elasticity destroyed. And then, again, legato and staccato playing (with their derivatives; finger legato, singing legato, produced by the principle of pressure—arm, wrist and finger staccato, &c.) should be cultivated from the very beginning, as only by those combinations of touch can a perfect, beautiful technic be acquired and developed.

When one thinks of the vast army of piano students in this country, many with excellent talent, who are methodically pegging away every day and year after year, and so few in comparison to the number that study who really make an artistic success, it proves to my mind that there must be something radically wrong in the methods of teaching. There are too many teachers who rigidly adhere to old foggy principles of playing the notes and forcing the pupil to retain such or such a position to the utmost total exclusion of freedom, or cultivation of ease or simplicity. Nor is it the number of etudes which are played or the number of exercises laboriously practiced which produce a pianist, but carefully selected materials suitable to the pupil, and seeing that those are done perfectly regarding touch, legato, staccato and portamento, tone, tone color, rhythmical and metrical accentuation, &c. Pupils should be taught also at the very beginning to listen carefully to their tones, that keys played by the stronger fingers (particularly the thumbs) do not produce greater tones than those played by the weaker ones, so that eventually all may be equalized as regards power as well as independence. When once this habit of listening to the tone quality is formed it should be carried into everything studied, exercises, scales, pieces, &c.; every note and chord is carefully weighted by an artist in study and performance and should be given the strictest attention by pupils. I venture the remark that in a few more years the best teachers throughout the world will discard one half the etudes and exercises they now use and obtain their technical material from classical works, which tend to cultivate the mind as well as the hand. For this purpose nothing can be better than the sonatas of Kulau, Diabelli, Clementi, Reinecke, &c., the little preludes and inventions of Bach, and the ancient dance forms, such as the gavotte, bourée, menuet, &c., by such composers as Rameau, Scarlatti, Gluck, Haydn and others. And for further technical material one or two books of Kalkbrenner's etudes could be used with advantage; Heller's and Schmitt's etudes, Jensen's etudes, op. 32, which are useful for phrasing and extended positions, and moreover most interesting. All of the foregoing should be carefully analyzed and the form shown to the pupil, with the various cadences and half cadences. For purely finger exercises, scales, &c., there are many excellent works, which will be doubtless familiar to most of

you, particularly excellent being Dr. Mason's two finger exercises and Germer's "Technica," op. 28.

Out of all the great mass of studies written by Czerny there are very few indeed which repay the time spent on them; they are not only dry and unmusical, but the technique of the piano has so changed since his time that only a few of those which bear directly on legato or staccato playing are serviceable, and some of those are so long that the pupil's hands weary before the etude is finished. When the hand wearies further practice only tends to weaken the muscles instead of strengthening them, and a non-elastic hand is the result. Of course what applies to one pupil will not apply to another, with different talents and a different hand. Studies should be selected, and indeed pieces, so that the particular kind of playing the pupil is deficient in is brought into constant use, and thus improved and developed. The secret of a beautiful and elastic touch is a thorough cultivation of the upper and lower arm, wrist and fingers; for instance in octave playing, in order to make the tones stand out clear, and moreover elastic, it is absolutely necessary that certain muscles be partially set or contracted, notably those of the hand, whilst the arm is free and easy, in order to produce the loveliest tone quality—round, distinct and clear, besides warmth, vitality, flexibility and absolute certainty.

What do we understand the word *technic* to mean? In its broadest and highest sense it means everything pertaining to a pianist's outfit, the ability to reproduce the thoughts embodied in great musical works, and an easy, perfect and artistic manipulation. The mere mechanical process of playing the notes does not produce an artist, even if those notes are played correctly as regards touch, any more than the ability to read will make a scholar; more than this is necessary. The well equipped teacher should be able to show the construction of every piece of music his pupils study, be it an etude, song without words, sonata or fugue. They should be taught the wonders of musical form, how great musical works are constructed from motives, phrases and periods; how to define cadences, &c. It is simply absurd and outrageous to take money from pupils without giving value for it in making them intelligent, musical players; and without this knowledge on the part of the teacher there can be no effective teaching. I have had pupils come to me and after hearing them play have asked them, "Will you have the kindness to point out to me, in the music you have just played, a cadence; will you show me the first phrase from the beginning or where the first period ends?" or I may say to them, "Why did you accent such a note, was it to define the rhythm, the metre or a phrase?" and they can give no intelligent answer, they had been taught nothing but to play the notes!

My fellow teachers and colleagues in the musical profession, have not many of you had a similar experience? If music is, as is believed, of Divine origin, and has been nourished and developed by the aid of science into one of the most, if not the most, beautiful of all arts, being universal, appealing to all persons of whatever nationality, elevating in its tendencies because calling into play the higher faculties, then we should, as music lovers and musicians, put into it our best endeavors and show wherein lies its beauties and the correct, poetic way of interpreting them. Think a moment what the word musician implies: a man versed and educated in music, who can talk intelligently and analytically regarding it, who can explain and show the polyphonic wonders of a Beethoven sonata or a Wagner music drama. Then, again, the teacher should show to his pupils wherein Schumann is different from Chopin, Wagner from Beethoven, Bach from Handel, their opposing styles and peculiar characteristics. This knowledge should be acquired by every teacher through extensive reading and study (besides a thorough knowledge of harmony and counterpoint), and is absolutely indispensable if he wishes to be spoken of and looked upon as a real musician. That persons have a right to teach is beyond question.

There are many persons whose means will not permit them to engage a good teacher, and must—in consequence—go to one of those unqualified persons. There is, however, no excuse for those who can afford the outlay and do not for mercenary reasons; they, in the end, find out the lamentable mistake they have made; but the principle of engaging teachers who are not musicians to meet this class of persons, by directors of musical institutions, schools, academies, colleges, conservatories, &c., is radically wrong; there is no such practice in any school or conservatory abroad, and it ought not to be done on this side of the water. All good teachers know from sad experience how difficult it is for them to eradicate from such pupils the bad habits formed from first erroneous training. Apply the same system to any other act and the effect would be equally bad; for instance, if a child has been taught incorrect drawing, designing and coloring, and in maturer years continues his studies with a true artist, he will find that his time has been wasted, and will require to begin once more at the beginning. There are pianists and pianists, but few musicians. Professor Barth, of Berlin, himself a magnificent player, says: "Out of every fifty pianists there are only two musicians on an average."

If this statement be true, and it no doubt is, it plainly shows the great need of reform in teaching methods. Another matter I wish to touch on, and that is the use of the pedal. This is so often abused and made to produce confusion and discord, that in many cases it would be better if it were removed from the piano altogether. The fault usually lies with the teacher, in not fully explaining to the pupil what the effect of the pedal really is, and what torture producing sensations will surely arise if it is not released and the dampers allowed to resume their positions against the strings before the following harmony is played. This inexcusable fault of misusing the pedal is often found in pupils who play very well, and, indeed, I have noticed it done by persons who assume to know a great deal about piano playing. The pedal should be most judiciously and carefully used in sonatas, and all classic works by ancient composers; in fact, in all works of a polyphonic character, for where there are several melodies moving simultaneously together, producing such a great variety of melodic richness and harmonic coloring, the artistic effect of the whole will certainly be marred and perverted if the pedal be used, unless with extreme care, as in wide extensions of chords or arpeggio. Effects charming and unique, harmonically rich and varied, can be produced by the careful and artistic use of the pedals, as witness the performance of any artist. Three of the greatest pianists of any age were Thalberg, Liszt and Chopin. The first, with his brilliant, coldly intellectual and calculative style; the second, with his impetuous enthusiasm, marvelous virtuosity and remarkable insight and fidelity to the works of all schools of composition; and the third, Chopin—with his refined, poetic finish, ethereal delicacy, caressing his piano, and making it breathe out sighs like a woman.

Each of these had their followers and imitators, but the school of Liszt has borne the greatest fruits, in proof of which I need only mention a few of his followers—Rubinstein, Tausig, Bülow, and of the still younger players, Arthur Friedheim, Sophie Menter, Stavenhagen, and Paderewski. One great and serious obstacle in the way of an educated and conscientious teacher is the craving on the part of many parents to have their daughters brought out at concerts. This is not only peculiar to students of the piano, but in voice culture also, and a most deplorable thing it is. Many a teacher, in both these branches of music study, has to yield to the wishes of pupils and spend valuable time in endeavoring to polish something off for this display, thus breaking in upon regular technical training and development. Neither piano playing, violin playing, nor voice culture can be forced, all must be developed gradually, from commencement to finish, and genuine artistic results cannot be acquired in a few months, but rather after years of patient painstaking labor on the part of both teacher and pupil. Another fault equally pernicious in its results is the giving to pupils by teachers music much too difficult, and in advance of their technique and intellectual acquirements, in consequence of which they can never play such pieces well, no matter how much time is spent on their preparation, and if they ever place themselves under the instruction of any celebrated foreign teacher, they find out then, much to their sorrow, surprise and dismay, that not only has the technique to be remodeled and changed, but the pieces they have played at must be laid aside, probably not to be touched during their entire study abroad. This is only too true, and is further proof that the methods in vogue are absolutely wrong, for which both teachers and parents are to blame.

Nothing is more advantageous and educating than to hear good music properly and artistically played; piano pupils, and indeed all teachers of the piano, should avail themselves of every opportunity to hear great artists. Recitals are valuable; the musician who stops hearing and learning from others is non-progressive, and very soon his lessons are mechanical, uninteresting and valueless. Especially excellent for the pianist is a course of reading on musical and kindred subjects, such as Wagner's philosophical writings, Henderson's "Story of Music," H. E. Krehbiel's writings on the "Wagnerian Music Dramas," Ruskin's "Art Studies," and a very clever work by Thomas Tapper, a young Boston writer, entitled "The Music Life and How to Succeed in It" is well worth the reading. There are scores of books, highly instructive and beneficial to the student and teacher, which should have a place in the library, and moreover should be read, and are indispensable for acquiring a thorough musical education.

I believe in specialists; specialists in piano, in voice culture, in violin, &c. There is enough in the literature of the piano, and the study which properly belongs to it, to engross all the spare time a teacher has. "One must learn the music of prose and poetry, the beauty of form and color in painting, for all these helps give the musician valued hints." It is the special training that requires the most general and careful education, because in order to do the very best work in any one subject it is necessary to know a great deal about other subjects that have a direct or indirect bearing upon it. Direct—everything pertaining to its contents, as in piano playing—technic with all its complexity, form, structure, counterpoint, melody, harmony, &c.; indirectly—nature, illustration, and contrast with other arts, poetry, sculpture, painting, &c. The

technic of the piano is unlike any other instrument, and the greatest results have been effected throughout the world by teachers who have given their time, talents, study and knowledge to the teaching of one instrument, be that the piano, organ, violin, or the human instrument, "the voice." To sum up, piano playing has two sides, the mechanical and the emotional. By the emotional I mean of course all I have spoken of regarding interpretation and the study pertaining to it. They must both be cultivated at the same time, go hand in hand as it were, and then, if one's nature be sensitive and musical, the listener cannot help feeling that music is beautiful and elevating, that it will cheer us when we are sad, that it is truly a language of love, at times deep and impressive, at others gay and graceful, like cloud shadows flitting across fields of flowers, and that if we cannot understand the meaning or mission of music upon earth we can enjoy the pleasure it gives, those wondrous pictures to the imagination of the great world of sound, "the only science we are assured we shall find in the heavenly realm of God." W. O. FORSYTH.

Read before the Canadian Society of Musicians at their annual convention held in Toronto, Canada, December 30, 1891.

HOME NEWS.

Thomson Ballad Recitals.—The ballad recitals being given each alternate Monday afternoon in Chicago by Mrs. Agnes Thomson, soprano, and Mr. J. F. Thomson, baritone, are receiving the universal commendation of the critics and the generous support of the public. The programs so far given have included compositions by Saint-Saëns, Liszt, Faure, Marzials, Tosti, Scodchopole, Pinsuti, Malloy, Neidlinger, Shelley, Meyer-Helmund, Anderson, Coombs, Chandon, Schumann, Hood, Massé, Bemberg, Grell, Lewis, Gerrit Smith, Callcott, Rodney and Abt, from which it will be seen that the field covered by these artists is a wide one. They have thus far sung their numbers in each of the original languages, viz., English, French, German, Spanish and Italian, and have been complimented no less upon their smooth pronunciation than their artistic and oftentimes masterly vocalization. Mr. Thomson seems to have made a great hit in Shelley's "Minstrel Boy," and Mrs. Thomson in her French and German songs. The critics have made special mention of their work in duets, which is as finished as the high standard of their solo work. Since locating in Chicago they have met with flattering success and are constantly engaged in either concert or recital work. They are to give a large number of recitals in Western cities next month.

Kneisel Quartet.—The program for the fourth and last of the Kneisel Quartet concerts at the Music Hall, Fifty-seventh street and Seventh avenue, on Friday evening next is as follows: Quartet in G major, No. 2, op. 18, Beethoven; songs by Chaminade; variations from quartet in D minor, Schubert; songs by Wekerlin and Delibes, and quartet in E flat major, op. 74, Beethoven. Mrs. Julia L. Wyman will be the vocalist.

Mollenhauer's Concert.—William F. T. Mollenhauer, the young son of the well-known violinist, Edward Mollenhauer, will give a concert at the Lenox Lyceum on the 18th of this month. The young artist will play a violin concerto, as well as other compositions of his own. He will be assisted by the Seidl Orchestra and Jacques Friedberger, pianist.

Schmidt-Herbert.—The third concert of the Schmidt-Herbert Quartet will be given at Hardman Hall on Thursday evening. The program will consist of Beethoven's E flat major quartet, op. 74; the slow movement from Tchaikowsky's op. 11, Grieg's G minor quartet, op. 27, and solos for the cello by Victor Herbert.

Seidl Society Matinee.—The Seidl Society gave its first young folks' matinee to a good sized audience in the Brooklyn Academy of Music last Friday afternoon.

Anton Seidl and his Metropolitan Opera House orchestra rendered a fine program, and the occasion was notable for the first public appearance of Miss Ida Branth, a violinist of considerable talent and promise. Miss Branth, who is only sixteen years old, played Viextemps' "Ballade and Polonaise" with spirit and expression and scored a success.

The soloist, Lillian Blauvelt, must have been pleased with her reception. She sang the "Jewel Song," from Gounod's "Faust," in such charming style that the young people would not cease their applause until she had repeated it. Mrs. Blauvelt was equally pleasing in the "Bolero," from Delibes' "Les Filles des Cadix."

The fourth concert of the Seidl Society will be given at the Academy on next Tuesday evening a week. The soloist will be Marie Ritter-Goetze and Emil Fischer.

Alfred S. Baker.—On Saturday night a week ago the vestry of St. James' Church, Madison avenue and Seventy-first street, elected as successor to George Edward Stubbs, the present organist and choir master, Alfred S. Baker, who is now filling a similar position at St. Peter's Church, Morristown, N. J. Mr. Stubbs, who goes to St. Agnes' Chapel, Trinity Parish, has been very successful with the St. James choir and has done specially good work in the monthly

choir festivals which have been regularly given for the past six years. Mr. Baker is a graduate of Princeton College in the class of 1890, and is the youngest man ever elected to fill such an important metropolitan position. He will take charge in May.

Something for Lazy Composers.—A Michigan inventor has contrived a typewriter for musical composers, which, he claims, will greatly facilitate operations and secure very satisfactory results. The copy which it makes can be photographed and a plate reproduced for printing, which is said to be superior to plates made in the ordinary way.

Godowsky Recital.—Leopold Godowsky's second piano recital will take place on Saturday evening, February 13, at Chickering Hall. The program will be as follows:

Thirty-two variations	Beethoven
Sonata, op. 81	
Impromptu	Schubert
Barcarolle	Chopin
Berceuse	
Carneval	Schumann
Barcarolle	Moszkowski
Elfenspiel	Carl Heyman
Valse Brillante	Leopold Godowsky
Campanella	Paganini-Liszt

Orpheus Society Concert.—The second private concert given by the Orpheus Society took place last Saturday evening at the Concert Hall of the Madison Square Garden, and repeated the success of their former concert. The soloists on this occasion were Mrs. Chas. T. Dutton, soprano, and Mr. Adolph Hartdegen, cellist. Mrs. Dutton has a pleasing though not a powerful voice, and sang several solos in a graceful manner. Mr. Hartdegen was, as usual, excellent.

Damrosch Sunday Concert.—The twelfth Damrosch orchestral concert took place last Sunday evening at the new Music Hall. This was the program:

Suite No. 4, "L'Arlésienne"	Bizet
Aria, "Sonnambula"	Bellini
"Dance of the Blessed Spirits"	Gluck
(Flute Solo and Strings.)	
Aria, "Lucia di Lammermoor"	Donizetti
Selections from "Fidelio"	Beethoven
Overture, "Leonore," No. 3	
Duet, Act 2	
Mrs. Tavery and Mr. Rieger	
Quartet, Act 1	
Mrs. Tavery, Mrs. Kaschowska, Mr. Rieger, Mr. Hoveman	
Ballad, "She Wandered Down"	Clay
Mrs. Marie Tempest	
Overture, "1812"	Tchailowsky
(Descriptive of the Franco-Russian War.)	

Orange Mendelssohn Union.—The Orange Mendelssohn Union will give its second private concert at Music Hall, Orange, next Monday evening.

"Shadowntown Ferry."—"Shadowntown Ferry" a bed-time song, is the title of a very clever adaptation by Frances Manette Jackson (Mrs. John P. Jackson) of a poem by Lillian Dyneva Rice, to the introduction of Chopin's F major ballade. The music, it goes without saying, is beautiful and Mrs. Jackson's setting admirable.

Seidl's Sixteenth Popular Concert.—The sixteenth Seidl Pop was given at the Lenox Lyceum last Sunday night and the following program was given:

Choral and fugue (arranged by Abert)	Bach
Serenade for string orchestra	Dvorak
Moderato. Tempo di valse. Finale.	
Bell aria, "Lakmé"	Delibes
Pauline L'Allemand	
Intermezzo romantico, "L'Amico Fritz"	Mascagni
Violin obligato by Mr. Clifford Schmidt	
Concerto for piano, D minor (first movement)	Rubinstein
Paderewski and orchestra	
Flower Girl Scene, "Parsifal"	Wagner
"Night in the Forest," Part III, from "Symphony in the Forest"	Raff
Variations	Proch
Mrs. L'Allemand	
"Invitation to the Dance"	Weber-Berlioz

Dr. Robert Goldbeck in St. Louis.—Dr. Robert Goldbeck, the pianist and composer, who has been in Berlin for the past few years, will give a three months' European musical course in St. Louis, beginning next April.

Worcester Music.—There was a private musicale given last evening in Worcester at 173 Main street, in which Mrs. Mary L. Adams, soprano; B. D. Allen, pianist, and Miss Nellie L. Ingraham, accompanist, participated. The program was both classic and modern and wholly excellent. A concert at the Salem Street Congregational Church, Tuesday evening of last week, included the services of Miss E. G. Whittemore, pianist, and C. H. Grout, organist, the conductor being B. D. Allen.

Max Bendix in Chicago.—The "Recorder" last Sunday spoke of the good musical work Max Bendix, the concert master of the Thomas Orchestra, is doing in Chicago. The Bendix String Quartet has been very successful at all of its concerts.

W. H. Lawton's Voice Culture.—"A Few Thoughts Aloud on Voice Culture" is the title of a little pamphlet by William H. Lawton, the well-known tenor.

Miss Gussie Cottlow's Concert.—Little Gussie Cottow, the Chicago pianist, seems to be making great prog-

ress in her playing, to judge from the favorable notices about her concert in Lyon & Potter Hall, Chicago, February 3. She played a long and difficult program through most successfully. February 4 she gave a recital at Valparaiso, Ind.

Blind Boone Concert Company.—This organization is meeting with the greatest success in the West. The organization is composed of colored talent, and here is a sample of the music they make:

Hungarian Storm March	List
"Last Hope"	Gottschalk
Camp meeting song	Boone
"Suwanee River," with variations	Boone
Plantation song	Boone
Hollander's March	Hollander
Plantation song	Boone
Hungarian Rhapsodie, No. 8	List
Song (selection)	Miss Stella May
Sonata Pathétique	Beethoven
Plantation song	Miss Stella May
Marshfield Tornado	Boone
Dolores, a waltz	Waldteufel
Imitations of various instruments, concluding with "Marching Through Georgia"	Boone

Blind Boone seems to be a legitimate successor of Blind Tom, minus that wonder's disordered intellect.

A Haas Matinee Musicale.—Here is the program of a matinee musicale recently given by the pupils of Dr. H. H. Haas, at Salem, Va., which reveals the good work Dr. Haas is doing for the cause:

Piano solo, Valse Caprice	Wilson G. Smith
Miss M. L. Stearnes	
Vocal duet, from "Il Trovatore"	Verdi
Miss Marie Ferguson and Dr. Haas	
Piano soli—Impromptu	Gurlitt
Valse	
Miss Anna Jeter	
Vocal solo, "We Meet Again"	Liebe
Miss Ellen Blair	
Piano solo, "Polka Bohème"	Rubinstein
Miss Koerner	
Vocal duet, "Gondoliera"	Graben Hoffmann
Misses M. L. Stearnes and Ellen Blair	
Vocal solo, Valse Song	Wekerlin
Miss M. L. Stearnes	
Movement from sonata, op. 57	Beethoven
Marche Militaire	Schubert-Tausig
Mr. Reno Myers	
(B. M. of Wooster University, Ohio.)	
Vocal solo, "Adelaide"	Beethoven
Miss Mary Ferguson	
Impromptu, op. 66	Chopin
Campanella	Liszt
Mr. Reno Myers	
Vocal solo, "Charity"	Pinsuti
Mrs. W. E. Brown	
Polonaise, op. 58	Chopin
Rhapsodie XII	Liszt
Mr. Reno Myers	

The Symphony String Quartet.—The New York Symphony String Quartet gave its deferred concert last Sunday afternoon at the new Music Hall. The program consisted of a Beethoven and Mendelssohn quartet and Busoni's new and well made violin and piano sonata, which was played by the composer and Mr. Brodsky.

Selma Koert-Kronold's Success.—Selma Koert-Kronold, the well-known dramatic soprano, had the most flattering successes while with the Damrosch Orchestra on its recent tour. Her press notices were more than favorable, and her impassioned style and genuine temperamental gifts won her audiences everywhere.

Mr. G. F. Scotson-Clark.—Mr. G. F. Scotson-Clark, of England, whose father, the Rev. Frederick Scotson-Clark, is so well known as a composer of ecclesiastical music, is at present in this city. Mr. Clark is a baritone singer, a good musician, and has composed some songs himself. He is desirous of a good choir position or concert engagement. His address is 23 East Seventeenth street.

Miss Heckle's Concert.—A very successful concert was given in Steinway Hall Tuesday last week by Miss Emma Heckle, soprano, assisted by Mr. Jacques Friedenberg, pianist; Mr. Ferdinand Fechter, baritone, and Mr. Pedro H. De Salazar, violin. Miss Heckle sang several songs, including an aria from "Figaro" and a gypsy dance by Brahms, in her usual finished and dramatic manner, and was ably assisted by Mr. Fechter, who has a strong voice, his spirited singing of "Die Beiden Grenadier" being excellent. Mr. Friedenberg played in his usual brilliant and telling fashion. The concert was well attended and much enjoyed.

Mr. Warren's Organ Recital.—At Grace Church last Thursday the following interesting program was played:

Four pieces	G. F. Handel
Allegretto prelude in D minor	Louis N. Clerambault
Sonata for organ in B minor, op. 178	G. Merkel
Andante cantabile in B flat	Enrico Bossi
Pastorale in D	B. Luad Selby
Concert piece in C minor	L. Thiele

Handel's four pieces, as played here, are arranged in concerto form from the instrumental works by W. T. Best, the well-known English organist. They are most charming compositions, written in a very happy style. The first, in fact, is a duet between the cuckoo and the nightingale, and the others seem to be founded on equally joyous themes.

The piece by Clerambault proved to be a very dainty

little work. It was written about 150 years ago. Gustav Merkel's sonata is well known among our organists. It is a heavy, substantial composition, of large design and requires a good technic to play it properly. It is unnecessary to add that it was performed at this recital with all the fineness of phrasing and ease of performance for which Mr. Warren is noted.

The Thiele concert piece is one of the most difficult compositions written for the organ, the pedal work being throughout of the most intricate and difficult description. It is well worth the learning, however, and when learned makes a fine addition to a concert program.

Opera in Italian and French.

"NORMA," with Lehmann, Kalisch and Giulia Ravogli, was given last Wednesday night at the Opera, "Mignon" on Friday night with Valero as "Wilhelm Meister" and Lilli Lehmann as "Filena." Lehmann is too ponderous for the part, but sang and acted brilliantly all the same. She kissed Valero maternally and read the English letter in English, both proceedings bringing the house down. At the Saturday matinee "Faust" was given before a packed house. It is the trump card of the management. The two De Reszkés, Emma Eames and Scalchi, made an expensive but a very artistic quartet. Last Monday night "Lohengrin" was sung, with Albani, Ravogli and the De Reszkés in the cast. To-night Thomas' "Hamlet" will be given for the first time in this city since the early eighties, when Christine Nilsson sang "Ophelia." Lassalle will sing "Hamlet" on this occasion, the "Ophelia" being Van Zandt. Friday night "Don Giovanni" will be given for the last time and at the Saturday matinee "Romeo and Juliet" will be sung by Eames and the De Reszkés.

No Baltimore Festival.

THE musical festival which the Oratorio Society contemplated giving this coming spring at the Fifth Regiment Armory has been abandoned, owing to a lack of support. Mr. Otto Sutro, whose efforts to keep the Oratorio Society afloat are so well known, said of the decision to abandon the proposed festival that the society could not afford to saddle itself with an additional debt of at least \$4,000, which would be incurred, with no prospects whatever of paying it.

"When it was first proposed," said Mr. Sutro, "we sent out four solicitors, who were to explain the object to be attained and secure some subscribers. Two of them gave up the task in a few days, while one, a gentleman on visiting terms with the fashionable classes, called on over 350 persons. By many he was insulted and humiliated, and in every case refused a subscription. The other solicitor soon followed the footsteps of his companions. It was then apparent to all the members of the society that the public did not want the festival, and now their wish is gratified."

It was thought, however, that it would be too bad to let the society die altogether. So it was decided that it be kept in existence by the payment of a certain sum per capita, in accordance with which action was taken to that end on Tuesday evening, as published in yesterday's "American."—Baltimore "American."

Big Choirs Invited to the Fair.

THE bureau of music, of which Theodore Thomas is musical director and William L. Tomlins, choral director, has issued its first official invitation to choral societies of the country, regarding their part in the festival of choirs at the fair. Two letters have been sent out, one to large and another to small choirs. In the letter to the larger and organized societies the bureau of music expressed the desire to include among the musical features of the exposition performances of standard oratorios by a chorus of 2,000 voices, composed of regularly organized representative societies, which shall fairly stand for Western culture in the direction of oratorio singing.

Performances by such a chorus, which will be associated with a large orchestra and the finest available solo singing, cannot fail to be a feature at once imposing and educating. It is the desire of the choral director, W. L. Tomlins, to perfect organization of this chorus at once. To this end the communication is sent out inviting membership in the proposed festival choir. Invitations to co-operate have been sent to the oratorio societies of Detroit, Cleveland, Dayton, Indianapolis, Cincinnati, St. Louis, Milwaukee, Minneapolis, St. Paul, Des Moines, Louisville and Pittsburgh. On receipt of favorable consideration of the idea Mr. Tomlin wishes to visit each society on the occasion of some regular rehearsal and to convey to officers and members such particulars as it is necessary for them to know and which transcend the limits of correspondence.—Chicago "Herald."

Miss Dyer's Success.—Miss Stella Dyer, daughter of a Chicago artist, received much applause for a performance on the violin at a large musical party given recently at Princess Mathilde Bonaparte's residence in Paris.

BOSTON NEWS.

BOSTON OFFICE OF THE MUSICAL COURIER,
157 Tremont street, February 7, 1892.

THE concert given this week has followed out the Dundreary idea and flocked very much by himself. With a consideration not displayed last week, his appearance was limited, and the thanks of the reviewer are justly due him.

An event, quite as important to the social as musical world of Boston, was Mr. Eliot Hubbard's vocal recital on Wednesday afternoon last in Chickering Hall. Mr. Hubbard had the assistance of Messrs. T. Adamowski, violinist, and Clayton Johns, accompanist, two of the most tenderly cherished of all our social pets.

That our "Four Hundred," would be present to a unit was a foregone conclusion, and such it proved to be, notwithstanding the beastly condition of the weather.

Mr. Hubbard's singing upon this occasion was, even under the unfavorable circumstances which attended his efforts, more enjoyable than usual. The unfavorable circumstances above referred to were some of the most blithesome exhibitions of self complacent accompaniment playing which the writer remembers to have witnessed in any civilized community. Had Mr. Johns been stationed in South Africa he would have been quite as *en rapport* with the soloist, and, at that comfortable distance, fully as acceptable to many of the audience. Such performances can have none other than a demoralizing effect upon the young conscientious student, who sees social favoritism occupying the position which artistic merit alone should fill.

Mr. Adamowski played well and the audience showed its appreciation of his work in a very emphatic way.

Miss Marion Hardon gave a very interesting song recital in Steinert Hall on Wednesday afternoon, assisted by Mr. Frank S. Rogers. Miss Hardon is possessed of a soprano voice much above the average in purity, which she used generally with careful attention to the rules which govern good singing. Certain faults noticeable, such as occasional explosive tone production for instance, I imagine come from the natural nervousness experienced by a debutante with an inborn artistic temperament.

Miss Hardon was artistic, and with her very attractive stage presence gives almost certain indications of reaching a high position among our best professional singers.

One important musical affair of the past week—delightful, instructive and of great value to every singer and student of music—was the second historical vocal concert given in Steinert Hall Tuesday evening by Mr. Wilhelm Heinrich, assisted by Miss Gertrude Franklin, Miss Louise Rollwagen, Mr. Gardner Lamson, Mr. Charles Mole, Mr. Howard M. Ticknor and Dr. L. Kelterborn. The program was made up of selections from Handel's "L'Allegro ed Il Penseroso," a work altogether too rarely heard. In selecting his collaborators Mr. Heinrich displayed about the best possible judgment, particularly in the case of Miss Franklin. From the beginning to the end of the program it was impossible to remain for an instant unconscious of the boundless proficiency, the exquisite taste and intellectual perfection of this singer.

Mr. Lamson also was entirely satisfying in the numbers falling to him. He gave the basso air, "Mirth, admit me of thy crew," in a manner perfectly consistent with its character. Miss Rollwagen was not behind in point of excellence, especially in her rendering of "Sometimes let gorgeous tragedy," than which I have never heard her do better. Mr. Mole, Mr. Ticknor and Dr. Kelterborn come rightfully by a good share of the honors, and the concert giver himself lost nothing by his association with such finished assistants.

It is with pleasure that Boston has received the announcement of two vocal recitals by Mr. Max Heinrich in Steinert Hall, on the afternoon and evening of Tuesday, February 16. Mr. Heinrich has not been heard here during the past five years, yet he will find himself still well remembered and warmly welcomed.

A benefit performance will be given by the Boston Symphony Orchestra for its members on Wednesday evening, March 2, in Music Hall. Specially attractive features will be announced later, and the occasion promises to be of unusual interest to the public and friends of the orchestra.

Mr. J. C. Bartlett, the tenor, has just returned from a short trip through Maine with the Durell Opera Company.

The Maine press has been loud in praises of Mr. Bartlett's "Wilhelm Meister" in "Mignon." Another trip is already being arranged, as the success of the company was very flattering.

As has been the custom for several winters, there is music every Sunday afternoon at the St. Botolph Club. It is scarcely surprising that the music is of high grade, for there are among the members of the club many of our finest artists.

The Kneisel Quartet and the Adamowski Quartet give a choice program each monthly. Other Sundays different so-

loists appear. Last Sunday Mr. Otto Bendix, assisted by Mr. Gardner Lamson, gave one of the most charming salon concerts of the season. The former played compositions of Beethoven, Schumann, Chopin, Moszkowski, Saint-Saens, Gottschalk and Liszt.

Mr. H. G. Tucker, the well-known pianist of Boston, intends passing the coming summer in Burlington, Vt., or vicinity.

Mrs. Helen Hopekirk will give two students' recitals at the Meisnon, Tremont Temple, on the afternoons of Tuesday, February 9, and Friday, February 12.

In order that pupils may avail themselves of these opportunities tickets have been placed at a very low figure. Mrs. Hopekirk will in all probability be welcomed by a large audience.

Templeton Strong has been seriously ill with the grip and is still confined to his room.

The two comic opera companies in town ("Tar and Tar" and "Robin Hood") have done a tremendous business the past week. The gross receipts (on the week) of the former reached the sum of \$10,000, with Saturday night to hear from. Manager Askin has already the new opera in rehearsal, the title of which is "Jupiter." Music by Julian Edwards; libretto by H. G. Smith.

Mr. Ferdinand Dewey and Miss Ada P. Emery announce a piano recital at Wesleyan Hall for the evening of Thursday, February 18. They will be assisted by Mr. W. T. Dobson, tenor.

Mr. Svecinski has fully recovered from his recent illness and is performing his duties with the Boston Symphony Orchestra as usual.

Assistant Manager Fred. R. Comee will remain in charge of affairs at Music Hall during the absence of Mr. C. A. Ellis, who accompanies the Boston Symphony Orchestra upon its regular trip the coming week. Mr. Ellis is fortunate in possessing the services of so able and courteous an assistant.

Mr. Eugen d'Albert will begin his second American tour here with the Symphony Orchestra March 11.

At the coming Apollo Club concert, February 17, among other interesting features the program will include a cantate by Schwalm entitled "Mila," also a cantate, "The Trumpeter," by Templeton Strong; Whiting's cantate, "Monks of Bangor," and part songs by MacDowell.

THE MUSICAL COURIER may be obtained at the Boston office, 157 Tremont street.

The New England Conservatory of Music.

THE magnitude and far reaching influence of the New England Conservatory may be best understood by a brief statement of its business transactions during the past ten years of its history, during which time it has occupied its present site on Franklin square.

The average number of different pupils who register for instruction each year is 2,000. The average daily attendance is 1,100, of which number 300 lady pupils room and board in the Conservatory Home. The annual receipts of the institution, including tuition fees from 2,000 pupils and charges for room and board for 300 lady residents of the home, and from all other sources, are \$250,000.

The average amount paid by pupils for all expenses while in Boston, including their studies, clothing and incidental expenses, is \$450. Total amount annually spent in Boston by the pupils of the institution for tuition and incidentals, \$500,000. The books of the corporation show that the full amount of its annual receipts (that is, \$250,000) is disbursed in the following channels: First, salaries of its teachers; second, provisions and sundry expenses; third, interest on its debt.

In keeping with the requirements of its charter, no member of the corporation can receive any share of the profits of the institution, consequently all profits are used for the liquidation of its debt and for necessary improvements in its equipment.

During the ten years ending July 1, 1891, the conservatory paid, in addition to its running expenses and necessary improvements in its equipment, the sum of \$150,000 in interest money. Although during this period the floating debt was increased by some \$56,000, the additions and improvements in the buildings and equipment considerably exceeded this amount.

The institution is to-day in a most prosperous condition in everything pertaining to the high standard of its faculty, to its curriculum of studies, patronage, &c., and in these respects is in a better position than ever before to continue

its educational benefits in the direct line of its original purpose.

The hearty sympathy and co-operation now being shown by many who in the past were not friendly toward the institution are certainly of the most gratifying character, and it is the special and untiring aim of the present management to furnish the highest and most complete form of musical instruction. To this end the best educational talent has been engaged for all of its departments. Of the many thousands who have gone out from the conservatory well equipped for their life work a considerable part are now successfully filling responsible positions in many parts of our own and other lands. We believe the value of the New England Conservatory as an educational factor in preparing young men and women for life's duties cannot be overestimated.

Unfortunately, however, the burden of its heavy indebtedness, contracted in the purchase and improvement of its present site, continually stands as a menace, not only to its further progress, but to its continued existence, and we think the time has now fully come for the citizens of this Commonwealth, and especially of Boston, to show their appreciation of the value of this institution both as an educational factor and as a commercial benefit to its people. Many other educational institutions, whose influence and usefulness are far less than those of the New England Conservatory of Music, have been provided, through the generosity of our citizens, not only with buildings and equipment, but also with large endowments which place them beyond all chance of need.

This conservatory, however, has come into the possession of its buildings and equipment only by the contraction of a large debt, and without endowment has built up an institution of sterling merit and world wide influence.

In order that its progress may be unimpaired and its permanence insured, the sum of \$150,000 is now being raised by popular subscription, more than one-half of which has already been pledged, and which will wholly cancel its floating indebtedness and place it upon a permanent business basis.

Mrs. Bradley Martin's Musicales.

MRS. BRADLEY MARTIN gave a soirée musicale last Saturday evening at her residence, 22 West Twentieth street. The following program was given:

Duet, from "Le Nozze di Figaro".....	Mozart
Emma Eames, Edouard de Reszke.	
Romance, "Si j'étais Roi".....	Bottesini
Edouard de Reszke.	
Aria, from "Mireille".....	Gounod
Emma Eames.	
Duet, "I Piscatori".....	Mancocchi
Sofia Scalchi and Edouard de Reszke.	
Aria, "Ah Rendine" (1860).....	Rossi
Sofia Scalchi.	
"Comment disaient-ils?".....	Liszt
Tarantelle.....	Bizet
Emma Eames.	
Aria, from "Patrie".....	Paladilhe
Serenade of "Don Juan".....	Tchalaikowsky
Edouard de Reszke.	
Duet, from "Mefistofele".....	Boito
Emma Eames and Sofia Scalchi.	

Mr. Victor Harris, the composer, accompanied, as usual, most artistically.

From Chicago.

THE "Saunterer," who is doing some good work in the Chicago "Evening Post," publishes in a recent number reminiscences and reflections that will interest the readers of this paper:

One of the happiest of men in town to-day is Dr. Florence Ziegfeld. He is as busy as he is happy. His thoughts, waking and sleeping, are centered upon the coming twenty-fifth anniversary of an institution that is the pride of his life, the Chicago Musical College. And truly he has the right to be in a joyous frame of mind, for his career as musical pedagogue has been of the most satisfactory kind. He has seen his school progress from little more than nothing to be one of the first musical colleges in the country. Then, again, the celebration brings vividly to his mind the fact that he is one of the old, old timers, almost one of the pioneers. In this remarkable city, where men make fortunes and reputations in a decade of years, it is a good deal to brag about to be able to say that for twenty-five years, a full quarter of a century, a man has been at the head of a Chicago institution. It speaks well for the man, for the school and for the community that has so materially helped it along.

The promised celebration is naturally exciting considerable interest among the doctor's friends and in local musical and society circles. It is to occur at the Auditorium, as has already been announced in these columns, on February 23, and Theodore Thomas and his incomparable orchestra will have a hand in the jubilee. Many prominent society people have purchased boxes and the social element of the evening will be quite as prominent as the musical. The entertainment will be a full dress affair and Theodore Thomas will do his level best to make the orchestra part of the concert as brilliant a success as possible. Leading pupils in the school will participate, in order that the public may see the individual progress that is achieved. There will be a gorgeous souvenir in the shape of a college history, to be written by that graceful litterateur, George P. Upton, of the Chicago "Tribune." Other features will not be wanting, but, as the doctor does not want to appease the public curiosity at one swoop, I will refrain from mentioning them at this time.

But certain reflections, accompanied by certain interesting facts and reminiscences, will be in order. I have said that it is a good deal more than the superficial observer will think to be at the head of an institution in Chicago for twenty-five years. There is such a hurry-scurrying; such building up and pulling down; such rapid transformations, that when a

REMOVAL!

THE NEW OFFICES

— OF —

The Musical Courier

— ARE AT —

19 UNION SQUARE, West,

Near 15th Street,

NEW YORK CITY.

THE MUSIC TRADE.

This paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY

—BY THE—

MUSICAL COURIER COMPANY.

(Incorporated under the Laws of the State of New York.)

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No. 625.

NEW YORK, WEDNESDAY, FEBRUARY 10, 1892.

THE new piano factory of D. H. Baldwin & Co., Cincinnati, will be located on Gilbert avenue, opposite the entrance to Eden Park. It will be arranged on the most approved modern pattern.

THE unpleasant news must be recorded to the effect that the National Commercial Bank of Albany has secured a judgment against the Wendell Music Company, of that city, for \$12,925.76.

AN important corporation meeting of the M. Steinert & Sons Company is to take place within the next few days at the New Haven office. All the members of the company will be present, and far reaching results are anticipated from the discussions.

COL. JULIUS J. ESTEY attended the reception given by President Harrison to the army and navy last night at the White House, in Washington. Mr. Robert Proddow, of Estey Piano Company, left for the West last night in the interests of the Estey piano.

THE agency of the Krell piano for the New England States is now in the hands of C. C. Harvey & Co., Boston. Mr. Albert Krell, Jr., left Cincinnati on Sunday night on an extended trip through the West and South. The Krells are in piano manufacturing in dead earnest.

IN the allotment of territory for the Kansas City representation of the Steinway pianos, now held by Mr. F. G. Smith, Western Missouri and Eastern Kansas were designated as the proper section which is now controlled by Mr. Smith. The arrangement was concluded on Monday.

THOSE Western folks have no end of push and energy. The latest item evincing a continuous development is the decision of the Nathan Ford Music Company, of St. Paul, to erect a \$75,000 building opposite Litt's Theatre, in that city. It is to be a great music establishment.

FELIX KRAEMER, with Steinway & Sons, had a narrow escape from death at the Hotel Royal fire on Sunday morning. He had a room on the second floor, Fortieth street side, and was awakened by the roar of the flames. Seeing a red glare through the transom he rushed to open the door for escape, but found himself face to face with a sheet of fire. Without any further consideration he picked up what clothes were nearest and jumped through the window, carrying the glass and sash with him and landing on his stomach on the street below, only slightly bruised. Scantily clad he ran to the Gedney House on Broadway and Fortieth street, and met John Kuehl, who had heard of the fire and who had been looking for him, knowing that Kraemer was stopping at the Hotel Royal. Later, on Sunday morning, he man-

aged to get some kind of presentable clothing. Mr. Kraemer said he had no time for much observation, but he saw sufficient and heard sufficient on that occasion never to forget the calamity as long as he lives.

SMITH & NIXON have given a large order for Steinway grand and upright pianos for their branch houses, and most of the instruments are already en route.

UNDER the new arrangements of the W. W. Kimball Company, of Chicago, to push its pianos and organs in the East, direct from its Chicago office, A. A. Fischer will probably control New York State and James H. Gorham, who has been with the company for 10 years, will manage the New England States with New Bedford, Mass., as headquarters.

WHEN letters like these are received from piano and organ dealers 'way off at a distance they justify reproduction. Mr. Aug. Nichols, of Lancaster, Wis., writes: "Your journal is always a welcome guest, and if for some reason it does not reach here at the usual time (which, however, does not occur very often) I miss it very much—don't see how I could get along without it."

THERE is in Boston a firm of piano makers who are so thoroughly infatuated with their own self importance that, in advertising their pianos, they lose themselves entirely in their own self adoration and forget all about the pianos. This is their latest advertisement:

The enterprise of the company is unquestioned, yet its business is conducted with such economy that purchasers of — piano share with the company the advantages of a successful production of pianos of the highest type in the art of piano building at the minimum cost, consistent with the best workmanship and material.

The — pianos are notably conspicuous for their sweet and singing tone; their superior lasting quality is unquestioned, and the artistic treatment, not only from a musical standpoint but in reference to attractive and correct designs of grands and uprights, calls for careful examination by all desirous of purchasing the piano which will please the best of any at present manufactured.

The superiority of the — pianos is every day successfully shown in competition with the most extensively advertised pianos of America.

Now, boys, this will never do. It's all right for your competitors, but those you expect to take a half holiday to read through your advertisement will not understand it after they manage to survive.

EMERSON.

UNDER the arrangements recently agreed upon between the Emerson Piano Company, of Boston, and the W. W. Kimball Company, of Chicago, referred to in last week's MUSICAL COURIER, the large territory embracing Southern Illinois, Eastern Missouri, all of Wisconsin except Madison, all of Minnesota and all of Iowa is open for active piano men who are in good standing. In all this section the Emerson pianos enjoy a remarkably strong reputation, and throughout the same thousands upon thousands of Emerson pianos are in use among the best families and in the homes of musicians and amateurs as well as in public institutions.

Intelligent dealers and firms will at once perceive the advantage to be gained in handling the Emerson piano in that part of the country. Direct transactions can now be effected with the company at Boston, and those who once begin to enter into business relations with the Emerson Piano Company will not only find it remunerative but will add to their local strength by handling the Emerson piano.

—The C. J. Cobligh Piano Case Company, of Leominster, Mass., recently incorporated, announces that it has the very best facilities for producing what is needed in its line.

—Pacific Lodge, I. O. O. F., are talking about exchanging the Wilcox & White symphony organ for one of the same company's fine pneumatic symphonies. A committee visited the factory Thursday, and a pneumatic will be placed in the lodge room on trial.—Meriden "Republican."

NOTICE TO TUNERS.

THE preliminary meeting for the purpose of organizing a "Tuners' Guild," will take place next Sunday, February 14, at 2:30 P. M., in the parlor of the Union Square Hotel.

All tuners in good standing should be present on this occasion.

BOSTON OFFICE IN ORDER.

THE Boston office of THE MUSICAL COURIER, John E. Pinkham manager, located at 157 Tremont street, is now in working order. All firms and members of the music trade and its subdivisions are notified that Mr. Pinkham will forward all items of news, provided they are delivered at his office by 6 P. M. on Saturdays.

The latest Monday news can be sent to him by 4 P. M. Monday, and will be transmitted directly by him to this office in time for publication.

MAKING SOME.

IT is rather difficult to answer every question at once, and sometimes it is difficult to answer at all. This one belongs to the former type:

MADISON, Wis., February 2, 1892.

Musical Courier, New York, N. Y.:

GENTLEMEN—I inclose advertisement of the Cornish Piano Company, Washington, N. G., or N. J., or something of that sort. Does this firm make pianos? I am aware that it makes organs, but as to the piano—*Je ne sais pas.* VERITAS.

Cornish & Co. make some pianos. It is our opinion that they sell more than they make.

ANOTHER FOR WEBER.

MR. ORLANDO BLACKMAN, who gives the Manufacturers Piano Company the following indorsement of the Weber piano, has been for upward of 25 years in charge of the music in the public schools of Chicago. His testimony is given after a personal experience of 12 years' standing and for this reason is especially significant:

CHICAGO, Ill., January 30, 1892.

The Manufacturers Piano Company, Chicago, Ill.:

GENTLEMEN—My Weber upright I regard as one of the best pianos I have ever seen. Its tone is very musical, and in power and resonance it is most satisfactory.

Twelve years of service in my own house finds it still an excellent piano. Yours very truly,

O. BLACKMAN.

KANSAS CITY PIANO COMPANY.

Increase of Capital.

THE Kansas City Piano Company, of Kansas City, Mo., has been reorganized, with O. H. Guffin as president and manager and Thomas F. Scanlan as treasurer. Its capital stock has been increased from \$2,000 to \$67,000, all paid in. The pianos it will handle are the Sohmer and New England pianos, at the same old stand, which, by the way, is one of the handsomest warerooms in Kansas City.

It is proposed to push the business in a conservative but active manner, and utilize to its utmost the excellent reputation the company has gained in the section in which it has been doing business for years past.

Louisville Trade.

THE firm of Hinzen & Rosen, Louisville, has retired from business. Mr. Rosen has for 25 years past filled an honorable position in Louisville trade. He has a competency and will leave for Germany on March 1, to live there on the money made here.

Mr. D. P. Faulds has joined the forces of Smith & Nixon and will have charge of their sheet music department.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

**NEW ENGLAND
PIANOS**

LIVE WORKING AGENTS WANTED.
SEND FOR CATALOGUE. MAILED FREE.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

LARGEST PRODUCING PIANO FACTORIES IN THE WORLD.
MANUFACTURING THE ENTIRE PIANO.

Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

NEW ENGLAND PIANO CO., 32 GEORGE STREET, BOSTON.
Warerooms, 157 Tremont St., Boston—98 Fifth Ave., New York.

LYON & HEALY, General Western Distributing Agents, Chicago, Ill.

STERLING

UPRIGHTS IN LATEST STYLES



AND BEAUTIFUL DESIGNS.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO.
FACTORIES AT DERBY, CONN.

PAUL G. MEHLIN & SONS,

MANUFACTURERS OF
GRAND AND UPRIGHT

Grand Pianos

Of the very Highest Grade.

Containing the following Patented Improvements:
Patent Grand Plate, Grand Fall Board, Piano Muffler, Harmonic Scale, Resonator Steel Action Frame, Endwood Bridge, Touch Regulator, Finger Guard and
IMPROVED CYLINDER TOP.

FACTORY AND WAREROOMS:

461, 463, 465, 467 West 40th Street, cor. Tenth Avenue, New York.

FISCHER
ESTD 1840.
PIANOS
RENOWNED FOR
TONE & DURABILITY

J. & C. FISCHER PIANOS.

GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREROOMS:

110 Fifth Avenue, corner 16th Street, New York.



90,000

NOW IN USE

**WEGMAN & CO.,
Piano Manufacturers.**

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.

THOMAS MUSIC CO., 15 E. 14th St., New York, Gen'l Eastern Agents.

STRAUCH BROS.,

MANUFACTURERS OF

GRAND, SQUARE AND UPRIGHT

PIANO ACTIONS,

23, 24, 26, 28 and 30 Tenth Ave. and 57 Little W. 12th and 454 W. 13th Sts.,
NEW YORK.

THE VOCALION ORGAN.

The Most Important and Beautiful Invention in the Musical World of the Nineteenth Century.

The Music Trade and Profession are invited to hear and inspect this charming instrument as now manufactured at WORCESTER, MASS.

FOR CATALOGUES AND PRICES ADDRESS

MASON & RISCH,
WORCESTER, MASS.

NEW YORK WAREROOMS: 10 E. 16th St., J. W. CURRIER, Manager. CHICAGO WAREROOMS: LYON, POTTER & CO., 174 Wabash Ave

THE PACKARD ORGAN SEND FOR CATALOGUE & PRICES TO
FORT WAYNE ORGAN CO.
FORT WAYNE, IND. U.S.A.

SCHUBERT.

Mr. Peter Duffy's Great Plant.

A GROUP of gentlemen was discussing piano making in New York city, in Boston and in Chicago, talking of the old-established factories in Baltimore, the new ones in Philadelphia and the recent piano making phenomena in the smaller cities of the East and West. The talk took place in the café of the Union Square Hotel, where piano and organ men sometimes are found, and a thoroughly well posted gentleman said: "Look here, there is one man in this great town who, taking everything into consideration—time, circumstances, condition of trade generally, of piano trade particularly, of competition, of difficulties in attaining position and recognition—taking all these things into consideration, there is one man in this town of New York in the piano manufacturing business who has done wonders, in my estimation."

"We know whom you mean," the others said, in chorus.

"Who is it?—one, two, three."

"Peter Duffy," came the return in unison.

And that is so. Mr. Duffy, in the rapidity of creating, rearing and bringing to its present condition the plant known as the Schubert Piano Company, with all of its resources and possibilities, has certainly done wonders. In the discussion in progress at the time it was naturally admitted that so far as New York, Boston and Baltimore—old piano manufacturing centres—were concerned the difficulties to be surmounted by anyone belonging to a new generation starting in the piano manufacturing business were practically unknown to the same class of men starting in small cities or in Chicago.

Here and in these cities there are fixed ideas, prejudices and relations and time honored connections unknown in cities where no piano plants exist and where the opportunities are open to all comers. Mr. Duffy began piano manufacturing when large factories of many years' standing, who had issued thousands of pianos of the same class he began to make, had already secured a firm footing. But he had, as was subsequently discovered, a wonderful amount of tenacity and a decided set of views, and understood how to distribute his credits in safe channels. There was no question, after a short time, whether he would succeed; everybody who watched him and his development could foresee that, but it was not supposed that he would push forward so rapidly.

"You see," said one of the gentlemen, "Mr. Duffy made his success electrically; with such celerity did he climb into piano making fame that his case appears exceptionable and becomes a subject of discussion. Mr. Duffy became a piano factor; he launched out into large transactions, into wholesale deliveries. His contract for the delivery of 1,200 Schubert pianos this year to the Chicago Cottage Organ Company really runs into next year, and comprises 1893 also, making it a 2,400 piano contract."

We believe this to be so, in fact know it to be so.

The Schubert piano, under Mr. Duffy's guidance, has become a most valuable trade article and is gaining a more firm foothold in the trade every day. Mr. Duffy will, in consequence, become more prosperous than ever. He deserves it. He has brains and he knows how to use them.

SPORT.

MR. HARRY E. FREUND, whose old paper "Music and Drama," was snuffed out of existence on account of its inherent and inherited incapacity and insufferable stupidity, states that in his new paper, "Sport," he has \$300,000 behind him. The millionaires who are running "Sport" are wise to

keep it behind him and not to put it in front of him. By the way, if "Sport's" music world department of the past two weeks is to be kept up on the same lines, we shall be obliged to make up "Items" from it. Here are some "Items" from last "Sport":

The mallard season this year has been excellent, the ducks being seasoned in the same kiln where Swick pianos are seasoned.

Elephant shooting is still a legal sport in many parts of the world, but most of the ivory now comes from Connecticut, while the old European elephants are used only for the few piano keys made in Europe. Bucking the tiger is all right in New York.

There are at least 10,000 heads of chamois in the Bavarian Alps, but a good many skins are here in New York.

Our neighboring water affords good bass fishing for the bass strings of uprights. Members of the tuners' guild please notice.

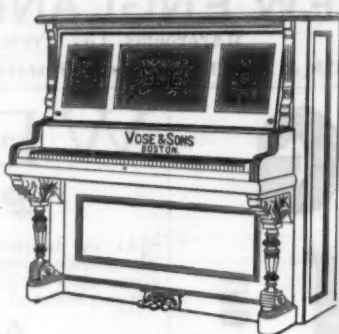
Dogs of all kinds for sale at Stephen Mulvey's. The new Benham breed particularly recommended. Play with two paws sonatas of their own. No retrievers on hand.

Fertilizers on sound boards is said to give color to the tone.

Breeches and hunting suits adapted for instalment collectors in the West. Arms and ammunition furnished to protect against farmers who will not return the instruments without a struggle.

For sale, an Angora rooster who can play an accordion. Apply at the office of defunct "Music and Drama."

Dead Rat Collectors are requested to bring specimens to Harry Clambake, editor of this department. The fur can be used in a new patented sostenuto piano upright action, tuned according to the uniform question of pitch. I know what I am talking about. CLAMBAKE HARRY.



VOSE STYLE 17.

MR. LEOPOLD PECK.

Impersonal.

THE MUSICAL COURIER is in receipt of the appended letter from Mr. W. Adlington, who trades under the name of J. Muir Wood & Co. at Glasgow, Scotland, and who is the representative of the Hardman piano in Great Britain. It is given exactly as written, and those of our readers who are interested in the attitude of THE MUSICAL COURIER toward Mr. Peck's plan of using the royal arms in his advertisements are asked to read it carefully to the end, that they may see THE MUSICAL COURIER's stand indorsed by the one person interested in the matter next to Mr. Peck himself:

[Copy.]

48 BUCHANAN STREET,
GLASGOW, JANUARY 21, 1892.

To the Editor of Musical Courier, N. Y.

DEAR MR. EDITOR—I was quite astonished when reading your issue of Jan. 6th, which only reached me to-day, to come to an article headed "Hardman & Royalty." Why, Mr. Editor, did you not cable me for information? you should have got it at once. I say I was astonished: first, because I thought all American Piano men were such good friends and never disagreed among themselves: second, I thought all Americans had a contempt of all Old World notions about Emperors, Kings, Queens, and Princes. Now if you had not so frequently alluded to my firm and shewn a pardonable want of knowledge I would not have troubled you with this, but under the circumstance I think you owe me space in your next issue to put my firm's doings correctly before those who do not know the meaning of some of your allusions. Well, my firm is as you can see on this paper, not of yesterday's growth. We have manufactured some thousands of pianos—which I feel sure would stand even the American climate, but not the American Tariff—about forty-two years ago we received the patronage of Her Majesty the Queen, and received the special appointment of Piano Makers to Her Majesty, unsolicited. I wonder if others can say that? In 1837 we also received a similar appointment to the Prince of Wales. During these years we had the pleasure of selling over twenty pianos to Her Majesty by other makers; some few years ago I supplied a "Steinway" piano to the Queen (I believe the first they had seen) three years ago I also supplied a "Hardman" piano. These pianos are still at the Castle. I have also supplied "Hardman" pianos to the Prince of Wales and other members of the Royal Family and a good many Titled families and I know they have given great satisfaction.

A friend wrote me two days before I got your paper that

there was some correspondence in American papers where my firm's name came in; until then and receiving your paper I knew nothing. The pianos sent to me by Hardman & Co. have no coat of arms on, and I should doubt very much they use one, but I have always understood America was a free country, so I have nothing to say in the matter. The Royal appointment I hold is strictly personal, and in this country no one can use the Royal arms unless they receive such appointment, and of course have no power to delegate their right. I am always on the lookout for your paper, but can you not post it so that I get it less than fourteen days after date. Do your utmost to get free trade in the U. S., then you would get a few Glasgow Firms, whom you seem to sneer at, to take a couple of pages advertisement in your paper.

I am yours etc.

W. ADLINGTON.

"The Royal appointment I hold is strictly personal, and in this country no one can use the Royal arms unless they receive such appointment, and of course have no power to delegate their right."

It would be difficult to sum up the controversy more cogently than is here done by Mr. Adlington. Mr. Adlington avers, as THE MUSICAL COURIER has stated, that he received the personal appointment to the Queen at the time when he was a piano maker, long, long before he had ever heard of a Hardman piano. Mr. Adlington states that he has sold or supplied some 20 pianos of various makes to the Queen. Mr. Adlington says that he receives from Hardman, Peck & Co. no pianos with the coat of arms on—if he did he would probably promptly remove such insignia before offering them for sale, because he would be punishable by fine and imprisonment if he offered them to the public.

NAHUM STETSON'S TRIP.

MR. NAHUM STETSON, of Steinway & Sons, left here on a Western business trip on Sunday, January 31. His subsequent dates were as follows:

February 1 and 2.....	Chicago
February 3.....	Milwaukee
And back to.....	Chicago
February 4.....	Detroit
February 5 and 6.....	Cincinnati

He left Cincinnati on Saturday evening at 6 and reached New York Sunday evening, same hour.

Mr. Stetson covered an enormous amount of work and space inside of the week, and took a hasty but succinct glance at the condition of trade in the West.

The Steinway representatives, without exception, made the greatest January business record this year, and opened an auspicious February, and Mr. Stetson states that the general trade outlook is very promising.

He made an inspection of the world's fair grounds and the buildings, and states that the main building—44 acres—is large enough to cover all the buildings that were used at the Philadelphia Centennial Exhibition. It may not be generally known that Mr. Stetson was the secretary of the Machinery Department and had charge of the great Machinery Hall at the Centennial Exposition for more than fourteen months. Mr. Stetson is of the opinion that the Chicago world's fair will surpass anything hitherto attempted in that direction.

IN TOWN.

AMONG the visiting members of the trade and among the callers at the new offices of THE MUSICAL COURIER during last week were:

W. H. Currier.....	Toledo.
L. S. Kurtzmann.....	Buffalo.
J. B. Woodford.....	Boston.
N. Scull.....	Bridgeton, N. J.
R. W. Blake.....	Derby, Conn.
J. Burns Brown.....	Norwalk, Ohio.
A. S. Bond.....	Fort Wayne.
R. B. Williamson.....	Los Angeles.
H. K. Williamson.....	
W. W. Proch.....	Johnstown, Pa.
Malcolm Love.....	Waterloo, N. Y.
Jas. H. Phelps.....	Sharon, Wis.
Calvin Whitney.....	Norwalk, Ohio.
H. Wegman.....	Auburn, N. Y.
C. G. Cheney.....	Ivoryton, Conn.
Alex. Krell.....	Cincinnati.
J. M. Bacon.....	Jackson, Mich.
F. Knoll.....	Buffalo, N. Y.
L. E. N. Pratte.....	Montreal, Canada.

1854—1892.

The Mason & Hamlin Piano

Has received the Highest Possible Award at three great World's Exhibitions, and has not competed elsewhere, as follows:

Amsterdam, 1883.

New Orleans, 1885.

Jamaica, 1891.

The Mason & Hamlin Organs

Have received the Highest Honors at the following great World's Expositions, and hundreds of smaller ones:

Liverpool, - 1886	New Orleans, 1885	Milan, - - 1881	Philadelphia, - 1876
Edinburgh, - 1886	Calcutta, - 1884	Paris, - - 1878	Santiago, - 1875
London, - 1885	Amsterdam, - 1883	Sweden and Norway, 1878	Vienna, - 1873
	Paris, - - - 1867.		

SUPPLIED TO

Adelina Patti,
Queen Victoria,
The ex-Empress Eugénie,
Theo. Thomas and Orchestra,
The late Franz Liszt.
Saint-Saëns,
Arthur Nikisch,
Gounod,
Geo. W. Chadwick,
The Sultan of Turkey,
Sir Arthur Sullivan,
Italo Campanini,
Geo. W. Morgan,

B. J. Lang,
Dudley Buck,
Frederic Archer,
Metropolitan Opera Co.,
Her Majesty's Opera Co.,
The Children's Orchestra—President, Princess Mary, Duchess of Teck,
Young Ladies' Orchestra, New York,
Westminster Abbey,
Missionaries and Churches in all parts of the world,

Oscar, King of Sweden,
J. K. Paine,
Geo. W. Warren,
S. P. Warren,
Dr. Stainer,
W. W. Gilchrist,
P. S. Gilmore,
X. Scharwenka,
Johann Strauss,
Wm. L. Tomlins,
SS. "Teutonic," "Etruria,"
"Umbria," "City of New York" and "City of Paris."

Dr. Wm. Mason,
The Royal Navy,
St. James' Hall,
Liederkrantz and Arion Societies
Madame Sarah Bernhardt,
Mr. Irving and Miss Terry,
The late Sir Julius Benedict,
Philharmonic Societies,
Mendelssohn, Musurgia and
Apollo Glee Clubs,
Metropolitan Society,
Anton Seidl and Orchestra,
&c., &c.

New and Attractive Styles for the New Year.

CATALOGUES MAILED ON APPLICATION.

Mason & Hamlin Organ and Piano Co.

Boston.

New York.

Chicago.

A. B. CHASE METHODS.

PRINCIPLE is a great thing; system, its first born, is just as great. System applied to the piano business has worked wonders in it. The particular cases to be cited strongly emphasize how effective the application of system operates in those instances that have become noteworthy.

Granting that piano making has left the sphere of empiricism and become a science, how many men or institutions are there who with a piano in itself endowed with salable qualities can make it commercially successful and productive? History says very few, comparatively speaking.

The principles adopted by the A. B. Chase Company, of Norwalk, Ohio, resulted in the enforcement of such a thorough system from the very start that a separate and distinct place was soon made for the instrument, a niche hewn out for this unique piano to occupy—metaphorically speaking. The A. B. Chase piano to-day is a forcible and definite vindication of the theory frequently promulgated, but rarely carried out, viz., that proper mercantile rules and conduct can make a piano business successful, just as they do with any other line of trade. Lax methods, indifference to fixed forms and rules, loose credit systems, carelessness and lack of discrimination in the selection of agents or representatives, have destroyed many excellent prospects of excellent pianos.

And this reminds us of something. The A. B. Chase Company has from its inception shown the utmost discrimination in appointing agents or dealers, and its conduct in this respect has been productive of some remarkable results. The first law with the company was not to make any agents except such firms as occupied leading positions in their respective cities or sections. Law number two demanded that only on certain conditions could the representation be secured, the most important being an understanding to carry a full line or assortment of A. B. Chase pianos. The third law required that every A. B. Chase dealer morally bound himself to give to that piano the place its musical and artistic merits called for.

Looking up the results of this system we find that where the piano is represented it is represented just as this method would lead us to infer. The firms who are selling A. B. Chase pianos respect the piano, respect the makers and respect the system under which it has grown to become so powerful a factor. It is really anomalous; it is a marvelous product considering it in all its aspects; it has made a deep impression, and the company's system has compelled everyone handling it to hold it in its proper place.

A few vacant districts, territories or sections—just as we may deem fit to call them—are open for the sale of these artistic pianos. The offer is made in this number of THE MUSICAL COURIER by the A. B. Chase Company, and dealers who appreciate a fine specimen of a piano, correct dealing, honorable methods and reputable connections should address the company at Norwalk, in the State of Ohio.

A. B. CHASE IN NEW YORK.

THE A. B. Chase Company has leased the first floor of 86 Fifth avenue for a New York branch establishment, designed for the exhibition of A. B. Chase pianos.

Mr. J. Burns Brown will have charge of the branch and will be pleased to show all visiting dealers the various styles of A. B. Chase pianos. The stock will be shipped within a week or so. Mr. Brown is at present in Norwalk, at the factory. Mr. Calvin Whitney, president of the company, is South.

Cory Brothers.

CORY BROTHERS are now in their new, and commodious warerooms, Nos. 142 and 144 Westminster street, having outgrown their former quarters. They have on hand an entire new lot of pianos and organs. Having an experience of 50 years in the business, they are now showing the largest and finest variety of instruments we have ever seen. To look through their warerooms is like going through a forest of pianos and organs. They are the only exclusive piano and organ house in the State. In connection with their extensive warerooms is a large and complete repair shop in charge of a corps of experienced workmen. The Messrs. Cory are always ready to show visitors through their immense stock, and we think it would pay all interested to avail themselves of the opportunity.—Ez.

--Haydn Seseman, for a long time chief tuner with Blasius & Sons, Philadelphia, has joined the factory forces of the Chicago Cottage Organ Company, Chicago.

A VAST ENTERPRISE.

Cottage Organs and Conover Pianos in Chicago—A Review and a Prediction.

TRANSPLANTATION is usually accompanied by renewed vigor and the change is generally beneficial. With the removal comes an infusion of fresh spirit, newer growths and fuller fruition. The energy developed by attrition in a new locality sometimes results in a surprising manner. These may have the sound of so many texts, but the fundamental truth is there and affords opportunity for enlargement and remark.

In the manufacturing centres of the East we have thousands upon thousands of men whose activity never ceases and whose movement, it would appear, could not become accelerated, but the story of modern commercial enterprise has shown, and shows every day, that when one of these active elements removes itself to the West it becomes imbued with a restlessness and ardor almost unparalleled in the older Eastern country.

As we are not sermonizing, and these prefatory remarks have a distinct bearing upon what we have to say, we will come to the point at once. That objective point is

The Chicago Cottage Organ Company.

whose wonderful progress is one of the marvels of modern manufacturing industry.

Going from the East some 20 years since, Mr. H. D. Cable, the president of this commercial octopus, saw the immense advantages to be obtained by active participation in Chicago's growing business strength. He became one of the factors in the city's development. Having in mind an ambition to stand in front of all competition, he sedulously followed the work he had laid before him, and by insistence, energy and commendable business acumen succeeded, in the year 1880, in establishing the company whose name heads these lines.

Since the inception of the company more than 100,000 organs have been made and scattered to the four corners of the globe. During the year 1891 some 18,000 organs were produced, and this extraordinary development, staggering in its proportions, is simply and truly the culmination of plans drawn years ago with a calculation and foresight amounting almost to divination. Eighteen thousand organs a year! Isn't it amazing! When we reflect that only a few years since the Eastern makers regarded 100 per week as a satisfactory volume of trade and at which time Chicago made none at all, the rise and progress of such an enterprise set before intelligent minds the problem—Where will it all end?

One would naturally conceive that any man should be content with an industry so mighty in its proportions, but some minds are so formed that success inspires fresh endeavors.

As if the conduct of so vast a business were not enough the chief of this institution has been also extremely active in the pursuit of the piano trade as well.

In addition to the shipment of 18,000 organs the Chicago Cottage Organ Company purchased and sold about 2,000 pianos in the year 1891, a large proportion of these being from the Schubert factories, and for which pianos the company controls the larger portion of Southern and Western territory.

Just think for a moment of the enormous amount of mental effort expended upon the conduct of a business whose ramifications not only reach every part of the United States but extend to every civilized foreign country. In Great Britain the company's trade is exceptionally strong, and their organs are largely purchased in Holland, Germany, Austria and Sweden, all these countries having awakened to the fact that a new source of revenue and profit existed in the American reed organ. In far Australia, Japan and other countries of the Orient may be found the organs of this company, proving beyond question that a good thing will be accepted when its merits are made known.

The factories and yards of the Chicago Cottage Organ Company occupy several acres of ground in the outskirts of Chicago and are connected with direct railway communication to all parts of the Union. The floor space in the factory comprises an area of 149,000 feet, equal to an average city square in measure-

ment. In this vast space may be found a hundred different kinds of machines, each devoted to its particular work, the whole being driven into motion by an engine of more than 350 horse power—sufficient power to speed a large steamer. Much of the machinery has been specially designed and made for the particular work required of it, and every lathe and saw and cutting and molding machine performs its work with such celerity and accuracy that human intelligence only is required to watch it and feed into its grasp the rough material which it seizes and converts into finished forms.

The offices and showrooms of the company are centrally located on Wabash avenue, and occupy a single floor about 80x200 feet. It is an astonishing sight to view the rows upon rows of pianos and organs covering this large floor. Some 250 instruments are always standing about for examination and selection, and the customer must be hypercritical indeed who cannot satisfy himself among the extensive assortment of styles and sizes and finish presented to him.

In the offices may be clearly and readily observed the onward impetus of trade, the clicking of many typewriters and the scratching of many pens being so many evidences of the prosperity of the establishment. The magnitude of the firm's operations may be approximately estimated when it is stated that the books bear more than 12,000 accounts. In the centre of this busy hive sit two of the Cable brothers, known as "H. D." and "F. S." in office nomenclature, while "H. M." spends much of his time moving about the country, looking after the interests of the company's numerous agents. Mr. Tewksbury, the treasurer, is an active and valued part of this office machinery, and the subdivision of work has been so skillfully adapted to the special qualifications of each officer that no tangle or confusion can possibly arise.

The Conover Piano.

We have before adverted to the most recent venture of the Chicago Cottage Organ Company, by which we mean the absorption of the Conover Brothers piano into their control.

It has been popularly thought that the manufacture of high grade pianos must be necessarily confined to Eastern makers, but this theory has been exploded by the action of the company in boldly purchasing the entire Conover interests, and in removing this highly esteemed piano to Chicago. The development of a piano of such exceptional beauty as the Conover will be watched with solicitude by New York and Boston manufacturers.

That it will succeed in the West there cannot be any question. Mr. Frank Conover is a scientific acoustician and mechanic of the first order and will continue to produce pianos to command the regard of musicians and others qualified to estimate the musical and artistic merit of his productions.

The Chicago Cottage Organ Company have ample capital for a rapid development of this new feature of their business, and as the interests of their agents are identical with their own the field for placing the Conover piano already exists.

Mr. Frank Conover is now in Chicago; a factory has already been secured, and the usual racks and forms and presses incident to piano manufacturing are being rapidly completed. By March 1 the new factory will be in running order, and as soon thereafter as a conscientious regard for perfect work will permit deliveries will commence.

Expressions of Sympathy.

CA. WHITE, the composer, whose song "Marguerite" has been and is now such a great favorite among the people of this city, died at the Hotel Howard, in Boston, on January 18, of pleuro-pneumonia.

Upon hearing of the demise the following telegram was sent to the White-Smith Music Publishing Company, of which he was president, by the music dealers and musicians of this city:

"The music dealers and musicians of Jacksonville, Fla., send heartfelt sympathies.

"A. B. CAMPBELL,
"MERRYDAY & PAINE,
"MIGLIONE,
"KERRISON,
"HINMAN,
"PROUTY,
"CHACE,
"SCHUBERT."

In reply the following letter was received under date of January 26: Messrs. Merryday & Paine and the Music Dealers and Musicians of Jacksonville, Fla.:

GENTLEMEN—In behalf of ourselves and our late Mr. C. A. White we desire to thank you for the deep sympathies expressed by reason of his death and the desire on your part to show your appreciation of the great loss that we have sustained.

Believe us, gentlemen, sincerely yours,

WHITE-SMITH MUSIC PUBLISHING COMPANY,
Per W. M. Bacon,
—Jacksonville (Fla.) "Times-Union."

VALUABLE.

The agency of the A. B. Chase Piano is an invaluable one to the **Best Dealers** who cater to the **Most Cultivated Musical People.** What renders it still more valuable is the fact that the settled policy of the **A. B. CHASE CO.** renders it impossible for any but the best class of dealers to secure the agency for its Pianos.

Some important points are still open. Be wise and secure the representation of this Piano **while you can.** There is **more money** in it for the dealer than any other fine Piano made.

THE A. B. CHASE CO.,
Norwalk, Ohio.

STEINWAY IN CLEVELAND.

REMEMBERING many previous instances where dealers have become nearly rabid with anger over the sudden changes of agencies which happened to affect them, it is refreshing to make note of the quiet and dignified manner in which the H. M. Brainard Company, of Cleveland, Ohio, announce that they no longer represent the Steinway piano. Cleveland has long been known as among the towns where the hottest competition prevails, and many times have the piano men there lost patience with each other and aired their views in the public prints, to the good of no one save the newspapers. In the Smith & Nixon-Steinert deal, particulars of which have already been given, the representation of the Steinway of course fell to Mr. A. D. Coe, at Cleveland, he being the agent of Smith & Nixon in that district of Ohio. He of course published the fact, though in just what form we do not know, and the H. M. Brainard Company now issues the following card:

A Word of Explanation.

To Our Friends:

After representing the Messrs. Steinway & Sons in Cleveland for many years you are this week confronted with the announcement of a change of agency, the reasons for which it is but justice to ourselves to explain. In the letter received by us on the 1st ult., announcing the change, the Messrs. Steinway say: "We have made arrangements with Messrs. Smith & Nixon, of Cincinnati, for the dealership in our pianos in Ohio, Kentucky and Indiana, and inasmuch as one of the most important points occupied by this firm is Cleveland, we could hardly expect them to keep our piano as their leader in Cincinnati and another instrument in Cleveland. We have therefore been compelled by force of necessity to give them also the dealership for our pianos for your section. We beg to assure you that this change is made for salient business reasons only, and is not actuated by any personal motives."

We think the above extract fully explains the situation, the gentleman who announces himself as the representative of Steinway & Sons being, as he has been for several years, simply an agent for the Cincinnati firm and of course obtaining his supplies through them.

We shall continue to represent the well known Hazelton Brothers, J. & C. Fischer, A. B. Chase, and Hallett & Cumston pianos, and with our enlarged warerooms and increased facilities will be prepared to serve our friends in a more satisfactory manner than ever before.

We still have on hand a large stock of Steinway pianos of all styles, which we are desirous of closing out.

THE H. M. BRAINARD COMPANY,
211-215 Euclid avenue.

This is the way such matters should be handled, and it is to be hoped for the sake of the Cleveland trade, and as an example to the trade at large, that there will be no descending into petty personal quarrels. Remember the old days of John C. Ellis, "say nothing and saw wood."

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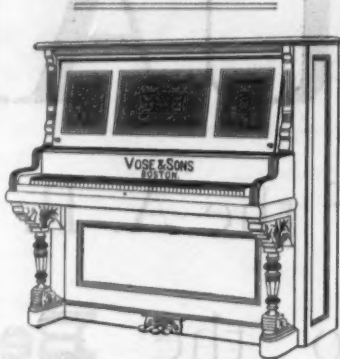
THE question of the place of manufacture of musical compositions copyrighted in America, which was discussed so much at the time the copyright law was passed, is about to come to the surface again.

Eminent authority has expressed the opinion that foreign publishers must patronize American industries in order to enjoy the benefits of American copyright, and the leading American publishers have combined to test the law. The F. H. Gilson Company, music printers of Boston, now have in process of reprinting for Oliver Ditson Company, in behalf of the combined publishers, several publications entered at Washington for copyright by foreign houses and manufactured abroad. Evidently foreign houses must protect their assumed rights or lose them.

The importance of the matter is evident from the fact that foreign publishers are now entering for copyright at the rate of nearly 200 publications per month. With plates already made at their command and copies produced by the cheap labor of Europe, they have a decided advantage over the American publisher, who has his plates to make and copies to print at American prices. American publications are displaced to the extent which the foreign publishers supply the American public. Should the position of the American publishers be sustained the foreign houses will have to enter the American market on the same basis as the American publisher.

The proviso that foreigners manufacture publica-

tions here, on which we give them exclusive rights to our market, certainly contains an element of fairness, and is believed by many of our leading publishers to apply to music as well as books.



VOSE STYLE 17.

Cincinnati Trade.

THE Cincinnati "Times-Star," in referring to the recent changes in the representation of pianos in that city and other important trade matters heretofore mentioned in these columns, says:

Cincinnati has taken front rank as a manufacturing city in many respects. The carriage, the furniture, the wheel and the harness and saddle industries have all added to her vast output every year until she has become recognized among the leaders in every market in the world. There is one industry, however, to which, while among the greatest in the world, she has not laid any claim until the past year or two. That is the manufacture of pianos. It is true that there is in existence to-day a crude instrument made in a dingy factory on Sycamore street, as far back as 1830, by some enterprising mortal, but there has never been a systematic effort here to manufacture the sweet toned instruments until the Krell Company and D. H. Baldwin & Co. conceived and carried out well made plans. D. H. Baldwin & Co. some 15 months ago secured a four story building on West Fifth street, and began with much concern the manufacture of their style of pianos.

What success they had is best told in the language of THE MUSICAL COURIER: "In a quiet way the Baldwin house has been making the Baldwin piano and selling all they make at retail. The instruments are carefully constructed and in appearance follow the best models of American uprights. The tone is surprisingly powerful and penetrating, and is endowed with what is known as the 'carrying' quality, the vibrations being free and sustained. The touch is sympathetic and responsive, and the piano is altogether a pronounced success that justifies a rapid development of this department of the plant. All that has been accomplished with the Baldwin piano was done in Cincinnati by Cincinnati workmen, and the scale itself—an original scale, too—was made by D. H. Baldwin & Co., who do not believe in copying scales."

The success of the Baldwin piano has led the firm to secure a more extensive plant, and the location chosen is the Stark mill property, on Gilbert avenue, which has a fine frontage. Three lots in addition have been secured adjoining on the south. The frontage on Gilbert avenue is 166 feet. Across the railroad track a lot, 150 feet front and having an average depth of 175 feet, has been secured opposite Eden Park entrance. The present factory will be removed to the new brick building already provided with engine, boiler, shafting, &c., and special machinery will be introduced for the manufacture of the finest instruments.

New buildings are to be erected, the intention being to make as commodious and complete a plant as possible. The outputs of the factory will be used in new fields and territory. The intention is not to supplant but to further develop wholesale business. It is the expectation of the firm in a year or so to have a capacity for 200 workmen. The firm already has the nucleus of a first-class force. The new plant will also give employment to clerks, salesmen, &c. It would not be a surprise to see Cincinnati become a centre for the piano industry as it has for other leading industries of the world.

One of the largest piano deals known in many years in the West, and perhaps the largest ever known in Cincinnati, is that which has just been consummated between the house of Steinway, in New York, and the house of Smith & Nixon, now represented by Ebersole and Crawford, in this city, by which the latter obtained complete control of that piano for the States of Ohio, Indiana and Kentucky. Smith & Nixon have purchased the entire stock of the M. Steinert Sons, who have handled those pianos in this large territory, and the taking of stock is now being made preparatory to the transfer. It is understood that the terms of the sale include that the Steinerts shall go entirely out of the business in these three States.

Though the Steinerts have well represented the Steinways here and have done a good business, it is said Smith & Nixon made such a flattering offer for the control in these three States that, as a good business matter, they immediately closed the contract and word was immediately sent to the Steinerts of what had been done and instructions given to prepare to turn over the stock. And it was about that time that Mr. J. G. Ebersole came home from New York wearing a very complaisant, broad gauge smile. Mr. Ebersole was met in the piano warerooms on East Fourth yesterday afternoon and asked to corroborate in detail what was known to be a fact. This he did.

"It is true," said he, "that we will control the territory of Ohio, Indiana and Kentucky and that we purchased the entire stock of the M. Steinert Sons. No, not only the Steinways, but all pianos in their stock. They will go out of the business entirely in these three States. We will have absolute control."

"The house of Brainard & Co., in Cleveland, which

has handled the Steinways for 25 years, is included of course, and that of the Whitney & Currier Company in Toledo; of Hinzen & Rozen, in Louisville, and of Schneider & Co., in Columbus. I do not know what will be done about Steinway representatives in these places, perhaps there may be no changes. It is too early to talk about that. I only mention these old and well-known houses to show you that we will be in entire control. I do not know that I can give you any more particulars at this time. You had better see the Steinerts. They may have a different understanding of the terms, but the way that I understand it is that we succeed them in everything and that they are not to do any business in pianos in this territory. I do not know whether they go East again or not."

It will be recalled that Smith & Nixon are to go into the fine buildings 76 and 78 West Fourth street, as soon as the Golden Eagle clothing firm goes out, and they are arranging for one of the largest and finest piano warerooms in the West.

Mr. Henry Steinert, of the M. Steinert Sons, was found on the fourth floor of the temporary warerooms on Main, below Fourth, they having been heavy sufferers by the recent Burkhardt fire. He was using a dust brush somewhat industriously on some pianos that were being removed, and during the conversation he tried to throw a little dust in the writer's eye at the same time. But he admitted the deal.

"We have sold our stock to Smith & Nixon. At least there is a contract to that effect, which I have in my pocket, and we are taking stock. I don't want to talk now, because the matter is not fully consummated, and consequently not public property. But I will admit that negotiations are on to dispose of our stock to that house."

John S. Lancashire.

JOHN S. LANCASHIRE, of the Lancashire-Marshall Pipe Organ Company, Moline, Ill., who died in that city recently, was born at Middleton, Lancashire, England, October 10, 1843, the son of Robert Lancashire. His mother died when he was one year old. In his childhood he manifested a great love for music, and at the age of 14 years he was bound as an apprentice at the organ trade for seven years. After serving his apprenticeship, he worked in several other factories, principally as voicer and tuner. In 1870 Mr. O. Marshall, now of the Lancashire-Marshall Company, being desirous of establishing himself in the organ business in the United States, went to London and secured Mr. Lancashire to come to Chicago as superintendent of the factory which he intended to build. The Chicago fire burned the factory and ruined the company.

Mr. Lancashire went to Moline in the fall of 1871, after the fire. He first started a shop in a small barn on First avenue. In 1872, in company with Mr. E. Harris and others, he built a factory in Moline, which burned in 1874, without any insurance.

This left the company not only without capital but also several hundred dollars in debt. S. W. Wheelock and Charles Atkinson of that place assisted them in rebuilding at the present site in 1874.

Mr. L. was a very good musician, and has played in several of the churches in Moline and vicinity. He was organist of Christ Church at the time of his death.

He formed a matrimonial alliance, June, 1884, with Miss Letitia A. Brett, who is now left a widow. No children were born to them. He leaves a brother in this country and a sister in England.

Legal Notice.

NEW YORK SUPREME COURT—General Term.—In the matter of the application of the Board of Rapid Transit Railroad Commissioners for the city of New York, for the appointment of three commissioners to determine whether a rapid transit railway or railways for the conveyance and transportation of persons and property, as determined by said board, ought to be constructed and operated.

Public notice is hereby given that, pursuant to the provisions of Chapter 4 of the laws of 1891, an application will be made to the Supreme Court of the State of New York, at a General Term thereof, to be held in the city of New York, on February 18, 1892, at the opening of the court on that day, or as soon thereafter as counsel can be heard thereon, for the appointment of three commissioners in the above entitled matter, to determine and report after due hearing whether the railroad, as determined by the Board of Rapid Transit Railroad Commissioners for the city of New York, and described in their report transmitted to the Common Council of said city on October 30, 1891, ought to be constructed and operated.

The application will be made upon the petition, affidavits and report of said Board of Rapid Transit Railroad Commissioners which were filed in the office of the Clerk of the City and County of New York on January 15, 1892, and which said report contains a description of the route or routes and the general plan of construction of the proposed railway.

The object of the application is to obtain the appointment of commissioners who shall determine, after public hearing of all parties interested, whether such railroad ought to be constructed and operated, and shall report the evidence taken to said General Term, together with a report of their determination whether such road ought to be constructed and operated, which report, if in favor of the construction and operation of such road, shall, when confirmed by said court, be taken in lieu of the consent of the property owners along the line of the proposed railway.

Dated, New York, January 15, 1892.

Board of Rapid Transit Railroad Commissioners for the City of New York:

WILLIAM STEINWAY,
JOHN H. STARR,
SAMUEL SPENCER,
JOHN H. INMAN,
EUGENE L. BUSH.

Done in pursuance of resolution of Board, adopted January 13, 1892.

Attest: EUGENE L. BUSH, Secretary.
JOHN M. BOWERS, Counsel, 54 William Street, New York City.

STEINWAY & SONS,

MANUFACTURERS OF

GRAND AND



UPRIGHT

PIANOFORTES.

The recognized **Standard Pianos** of the world, pre-eminently the best instruments at present made, exported to and sold in all art centres of the globe, preferred for private and public use by the greatest living artists, and indorsed, among hundreds of others, by such as:

FRANZ ABT,
D. FRANCOIS S. AUBER,
CARL BAERMANN,
HECTOR BERLIOZ,
FELICIEN DAVID,
ALEX. DREYSCHOCK,
ARTHUR FRIEDHEIM,
CHARLES GOUNOD,
STEPHEN HELLER,
ADOLPHE HENSELT,
ALFRED JAELL,
JOSEPH JOACHIM,
RAFAEL JOSEFFY,

THEODORE LESCHETIZKY,
Dr. FRANZ LISZT,
A. MARMONTEL,
Dr. WM. MASON,
LEOPOLD DE MEYER,
S. B. MILLS,
IGNATZ MOSCHELES,
ADOLF NEUENDORFF,
ALBERT NIEMANN,
IGNATZ J. PADEREWSKI,
MORIZ ROSENTHAL,
ANTON RUBINSTEIN,
NICOLA RUBINSTEIN,

FRANZ RUMMEL,
CAMILLE SAINT-SAËNS,
ANTON SEIDL,
WILHELM TAUBERT,
AMBROISE THOMAS,
THEODORE THOMAS,
FERD. VON INTEN,
RICHARD WAGNER,
RUDOLF WILLMERS,
CARL WOLFSOHN,
AND MESDAMES
ADELE AUS DER OHE,
ANNETTE ESSIPOFF,

ETELKA GERSTER,
MINNIE HAUKE,
EMMA JUCH,
MARIE KREBS,
LILLI LEHMANN,
ANNA MEHLIG,
PAREPA-ROSA,
ADELINA PATTI,
SOFIA SCALCHI,
TERESA TITIENS,
ZELIE TREBELLI,
&c. &c.



Steinway & Sons beg to announce that by Royal Warrants dated respectively May 29, June 18 and October 4, 1890, they have been honored by the appointment of Piano Manufacturers to Her Majesty THE QUEEN OF ENGLAND and Their Royal Highnesses THE PRINCE and PRINCESS OF WALES.



ILLUSTRATED CATALOGUES MAILED FREE ON APPLICATION.

STEINWAY & SONS.

Warerooms: Steinway Hall, Nos. 107, 109 and 111 East 14th Street, New York.

EUROPEAN DEPOTS:

STEINWAY HALL,

15 Lower Seymour Street, Portman Square, W.,
LONDON, ENGLAND

STEINWAY'S PIANOFABRIK,

St. Pauli, Neue Rosen-Strasse, 20-24,
HAMBURG, GERMANY.

Lyon, Potter & Co.

Annual Meeting.

THE annual meeting of Lyon, Potter & Co., held on February 3 at Chicago, Mr. Nahum Stetson present carrying the proxies of the New York stockholders, resulted in the re-election of the old officers: Mr. William Steinway, president; Geo. W. Lyon, vice-president, and E. A. Potter, secretary and treasurer.

Business showed an output of 25 per cent. more Steinway pianos than were sold in Chicago and vicinity in any one previous year.

A cash dividend was declared.

Keller Brothers & Blight.

To Our Agents.

HEREAFTER our $7\frac{3}{8}$ octave piano will contain the con sordino pedal attachment and three pedals. By its addition we obtain a series of five distinct variations in tone. The con sordino or centre pedal softens and subdues the sound, in effect, as of music heard from a great distance (as through a telephone), and when in use the sound cannot be heard, except by the performer or those in the immediate vicinity of the piano. Nevertheless, in its softest vibration, it is clean cut and a distinct preservation of the original quality of tone and is most pleasing and attractive to the ear. Every dealer will recommend it for its merits, as a simple and effective contrivance which adds considerably to the value of the instrument. Anyone can adjust it and it cannot get out of order. The more you hear it the more you will appreciate its beautiful and delicate sweetness, and you will agree with us in saying that it is the most musical mute yet produced by any maker.

Send in your orders as soon as possible, as an exhibition of its merits will certainly insure immediate sales. A real good thing of this kind is sure to make a catch, and you can see at a glance that we have struck the keynote of success in our con sordino pedal attachment and that it is decidedly in advance of all others on the market.

Reply to "Musicus."

Editors Musical Courier:

GENTLEMEN—Our friend "Musicus," who, to borrow from the lamented Artemus Ward, could be appropriately termed "amusin' cuss," seems very much dissatisfied with my answer to his musical laceration of January 20. His objections are so comical they look more like a humorous selection from "Texas Siftings" than anything written in earnest, if it is so.

Can you conceive of anything funnier than his estimate of the reply to his article? He has figured up the number of lines written, written in reply, and the quantity (he makes no account of the quality) he considers entirely inadequate as an answer. It is possible he may be correct, but let us look at the matter a little. After his harmless little twaddle about Beethoven, Chopin and Rubinstein, he gets down to business and the object of his article by asserting that certain people had been engaged for years in urging through the public prints the advantages of mechanical music, which he says is "applying the interpretations of the great composers and compositions to devices that are based purely, and if possible absolutely, on the action of mechanics."

"That no mechanical device within the hitherto explored powers of human invention can reproduce properly the rhythmic movement of a Strauss waltz."

That the music "can only express such feeling as the man who cuts the paper rolls may have indented into them." This I think is a fair synopsis of all he undertakes to say, for his observations on tone color, if they had any foundation in fact (which they have not), would simply apply to all reed instruments and not those he seeks to condemn only, and we presume he would gladly dispense with any further remarks on his knowledge of organ compass and his compression theory.

Now, to this I answered that as to one instrument with which I was familiar he was mistaken; in tempo and in tone it was as much under the control of the player as ordinary organs or pianos, which he does not call mechanical.

If the above is correct (and I am ready under fair conditions to put it to the proof), is "Musicus" so very obtuse as not to see that the whole underpinning is knocked from under his superstructure, and down it comes about his ears, if it had as many stories as a modern Chicago building; no need to count the lines; about 20 words cover it amply.

My memory may be at fault, so that while I have seen a large number of advertisements of the melian I do not recollect a single one that advocated the advantages of mechanical music. Will he please call my attention to one? The company do advertise and recommend what he calls a mechanical instrument, but it is solely on the ground that the music it can be made to render is not mechanical, and, as

"Musicus" himself puts it, as one "of the developments of the adjuncts of productive music."

I suppose "Musicus" considered he was getting a very humorous conclusion when he pictured the paper machines punching "Beethoven, Bach, Wagner *et al.*, up to Annie Rooney," but he ought to remember that this branch of the matter is to be judged solely by the resulting effects; since the days of Shakespeare down to the present what countless numbers of intellectual, cultured and refined human beings have yielded to the influence and luxuriated in the poetical beauties of "A Midsummer Night's Dream?" There was neither beauty nor poetry about the printing machine which was the medium through which Shakespeare's creations reached their intellect, and in this rather materialistic age the same printing press, fresh from the embodiment of the divine thoughts of a Milton or Shakespeare, may in turn be applied to multiply a trashy dime novel or even an article from "Musicus."

Yours, TIMBRE.

Business Change.

RICHMOND, Ind., February 6, 1892.

IN 1883 this business was established by the purchase by Mr. Wm. R. Swan of the retail store of the "Chase Piano Company." A year later the stock and good will were sold to Mr. C. A. Daniell, who has conducted the business from that time until February 1, 1892, when he sold his entire interest in the stock, fixtures and firm name of Wm. R. Swan & Co.

In announcing this change the undersigned asks a continuance of the favors bestowed in the past, and hopes to so conduct the business as to merit a continuance of a liberal patronage. By the addition of several new lines to the business it is hoped to largely extend the circle of customers and friends. Very truly,

WM. R. SWAN, Manager.

A Card.

NEW YORK, February 1, 1892.

To the Trade:

WE beg to announce that at the annual meeting of the stockholders held in this city on Wednesday, the 20th ult., a reorganization of our company was effected by the election of the following officers:

Leopold Peck, president.
Charles T. Sutton, vice-president.
Joseph Ullman, secretary.
Alfred L. Peck, treasurer.
Elbridge G. Harrington, superintendent.

We shall continue the policy strictly pursued ever since the establishment of our firm, 14 years ago, to manufacture a good piano at a moderate price, making such changes and improvements from time to time as the market may demand, and to deal fairly and liberally with our customers.

Several new styles of uprights are now in work, among them a new scale cabinet grand of particularly handsome design.

We respectfully solicit your patronage and assure you that orders will receive prompt and careful attention.

Illustrated catalogues, circulars, and further desirable information we shall be glad to furnish upon request.

E. G. HARRINGTON & Co.,

828 and 830 Seventh Avenue.

Improving Machine.

IT has been a favorite idea with many inventors that sooner or later an instrument would be devised that would enable a musician to make a permanent record of his improvisations on the piano at the moment they were played. Some years ago Mr. Carpentier designed an apparatus called the melotrope, which had this end in view. It did not print in ordinary characters, but in lines of varying length, which indicated where and how the holes in the card intended for the record should be cut.

A system which has just appeared in Paris has another object in view, that of causing the piano to write in the usual characters, that is to say, with notes placed on the five lines of the musical staff. This arrangement, illustrated in THE MUSICAL COURIER a few weeks since and now explained by request, extends to all the octaves that the instrument admits of, so that a composer is able to read his improvisation as soon as it is committed to the keyboard, or it may be read by a person somewhat skilled in music. This arrangement consists of a cylinder and a series of rods and levers. The levers are so arranged that when the piano key is depressed one of the small rods strikes the cylinder and then immediately falls.

A roll of white paper is placed in the apparatus and carried along in a uniform motion by clockwork and a series of gears. This paper passes between the cylinders and the levers. It will thus be seen that if the extremities of the latter are properly inked they will form a dot on the paper at every note touched. These extremities terminate in a point for the white keys and in a short line or dash for the black ones. If the fingers be passed over the white keys from one end of the piano to the other a

series of dots or notes, occupying the entire width of the paper and forming a line at right angles with its edges, will be obtained.

But if the paper has a uniform motion, and the same exercise is again performed, the notes will be inscribed at an inclination, with respect to the paper band, inversely proportional to the speed with which the finger has been passed over the keyboard. At the same time the space between each note will increase so much the more in proportion as the speed is slower. It is thus possible to gain cognizance of the value of the notes by the space that separates them.

The semibreves will be followed by quite a wide space, the minims by less, the quavers and crotchets by less and less space and the demi-semi-quavers will nearly touch each other. There is a further arrangement for increasing the definiteness and clearness of the score and the action of the pedals, the stems being added to the notes when the piece is finished. The apparatus also serves to transpose a *morceau* and to preserve a draft of it in the different keys in which it is desired.

"Lyon & Healy Advertiser."

THE fourth number of this wide awake little paper is now being distributed, containing the following:

Introductory.

The immense number of new accounts which we have opened since beginning the publication of the "Lyon & Healy Advertiser" has proved to us beyond doubt that the great army of storekeepers of America is quick to appreciate the advantage of buying musical merchandise of a strictly musical house. Even those whose trade in this class of goods is very small have cordially seconded our efforts to place them upon a strong footing in this field of merchandise.

The reasons for buying musical goods from an exclusive music house are so plain that in this issue we will touch only upon the four principal ones:

1. Better articles.
2. Lower prices.
3. Keeping in touch with the market.
4. Growth.

That the first two reasons really exist is capable of demonstration to everyone. In anything but the very cheapest semi-toy goods the difference is so marked that even the least informed dealer can see at a glance the difference between goods selected by musical experts and merchandise gathered in the drag net of a carry-everything house.

The last two reasons are even more important than the first. Our business is music in all its branches—and nothing but music. Therefore we are vitally interested in selling only musical goods that quickly pass from the hands of the trade into the possession of the consumer; goods that give such satisfaction that they will build up for the local dealer a solid and profitable business. A merchant having established a credit with us, and armed with our musical merchandise catalogue, is able to lay before his trade everything the musical world affords. From the most insignificant beginning (sometimes merely a few strings) a musical department properly conducted will soon grow in importance. Moreover, for the amount of money invested it will yield larger returns than any other line that a storekeeper can handle. Therefore this number of the "Advertiser" merits careful attention upon the part of every merchant to whom it is sent.

Thanking our many friends for their favors in the past and soliciting the acquaintance of those dealers with whom we have never had the pleasure of doing business,

Very truly,



Tell You All About It.

DECATUR, Ill., February 5, 1892.

Editors Musical Courier:

What do you know about the Mozart Piano Company, also the Cable & Sons?

Are they genuine or stenciled? Very truly yours, S. M. LUTZ.

Mozart Piano Company is one of those fraud Swick stencil rackets conducted contrary to the laws of the State and the laws of decency. Cable & Sons have a large piano factory in the city of New York. They have made thousands of pianos and, it is said, \$1,000,000 besides. It is quite an art to make pianos and money at the same time, but a good many men have demonstrated that they are artists by doing so. Cable & Sons are artists under this definition.

RIDGWAY, Pa., February 6, 1892.

Editors Musical Courier:

Will you kindly state in your next week's issue whether or not a certain "Leister" or "Lester," of Philadelphia, or elsewhere, manufactures pianos?

Yours truly,

FRED. SCHORRING.

The Lester Piano Company, of Philadelphia, has just completed a new factory, and will continue to make the Lester piano—hitherto always made by that company—in the new factory. The company is the only institution legally entitled to the name "Lester" on a piano, and is a legitimate piano manufacturing concern, a concern manufacturing legitimate pianos, a legitimate concern manufacturing pianos.

—The Rochester Musical Weighing Machine Company has been incorporated at Rochester, N. Y. Capital stock, \$50,000; paid in, \$49,000; assets, \$49,000; debts not to exceed \$35. Good!

PIANO MANUFACTURERS, ATTENTION!—Piano manufacturers desirous to get New York headquarters for the purpose of showing line of instruments to the trade and doing a limited retail business will find such opportunity by addressing F. Rich, care of THE MUSICAL COURIER, 19 Union square.



ESTABLISHED 1846.

LARGEST HOUSE
FOR
Music Engraving
AND
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Specimens of Printing
Title Samples
and Price List free
on application.

C. G. RÖDER, LEIPSIQ, GERMANY,

Music Engraving and Printing, Lithography and Typography,
Begg to invite Music Houses to apply for Estimates of Manuscripts to be engraved
and printed. Most perfect and quickest execution; liberal conditions.

GEORGE BOTHNER,

MANUFACTURER OF

GRAND, UPRIGHT AND SQUARE

Pianoforte Actions,

135 & 137 CHRYSTIE STREET, NEW YORK.

(FORMERLY 141 ELIZABETH STREET).

WESER BROS.,

MANUFACTURERS OF

PIANOS.

Factory and Office:

524, 526 and 528 WEST 43d STREET, NEW YORK.



**LINDEMAN & SONS
PIANOS.**

*GRAND. * UPRIGHT. * SQUARE.*

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LINDEMAN & SONS PIANO COMPANY,

147TH STREET NEAR BROOK AVE.
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The Prescott

HIGH
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UPRIGHT PIANOS

Excel in Tone, Touch, Design, Workmanship and Durability.

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THE PRESCOTT PIANO CO.,

CONCORD, N. H.

ESTABLISHED
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LEINS & CO.,

MANUFACTURERS OF FIRST-CLASS

UPRIGHT PIANOS.

Factory and Warerooms, - 210 WEST THIRTY-FIFTH STREET.

We solicit a kind inspection of our factory and pianos.

THE NEEDHAM

PIANO ORGAN COMPANY.

CHAUNCEY IVES, President.

CHAS. H. PARSONS, Treasurer.

THE name of "NEEDHAM" stands foremost among the reputable organ
manufacturers of this country and its reputation will be fully sustained.
"THE NEEDHAM PIANO ORGAN Co." possesses one of the Largest Organ
Factories in the World. Modern and Improved Machinery,
Abundant Capital, with the aid of Able Management, Skilled
Labor and First-Class Material, produce THE BEST ORGANS
IN THIS COUNTRY.

OFFICE: 292 BROADWAY, NEW YORK.

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STAINED VENEERS,**

211 East 42d St.,
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COLUMBIA HEIGHTS.

The new manufacturing location on the first high
ground south of Chicago. Cheapest and best railroad
facilities. Steger & Co. and Rice-Hinze factory
already located here. Catering particularly to organ
and piano manufacturers. For factory sites and infor-
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J. F. KEENEY,

183 Chamber of Commerce Building,

CHICAGO, ILL.



THE
**MILLER
ORGAN**
IS THE
BEST
AND
Most Salable
ORGAN
OF
TO-DAY.

AGENTS WANTED Where we are not represented, Catalogue, &c., free.

MILLER ORGAN CO.,

LEBANON, PA.

**FLOOD &
CONKLIN
CO.,**

VARNISH MAKERS,

NEWARK, N. J.

JOS KELLER

CHAS KELLER

WM BLIGHT



Territory Absolutely Guaranteed
to all Established Agencies.

Keller Bros. & Blight
Manufacturers of the Celebrated
**KELLER BROS.
UPRIGHT PIANOS.**

SPECIALY DESIGNED
FOR PRACTICAL SERVICE
THE CONCERT HALL,
PARLOR & STUDIO

Office, Warerooms & Factory
BRUCE AVE. EAST END

Bridgeport, Conn. U.S.A.

STERLING.

Pianos and Organs.

THE steady, sturdy growth of the enterprise known in the music trades as the "Sterling" offers the best example in our line of what can be done by men who mind their own business so very carefully that the world hears little of their personality, but grows to know gradually but firmly of the results of their work. Rufus W. Blake, with his quiet, non-obtrusive ways, ably assisted by Mr. Mason, with his forceful activity, has built up a plant which stands unique in its way; always busy, because the law of supply and demand is studied and acted upon; always prosperous, because it is possible for them to make many or few instruments, as judgment dictates, and always sound and solid, because those who purchase Sterling pianos and Sterling organs always know that they receive full value for their money.

Reciprocity.

A CAREFUL reading of the official "Papers Relating to the Commercial Arrangement between the United States and the Dominican Republic" shows no reference to any articles embraced in the music line save "music books," which is article No. 261 in Schedule A—"Articles to be admitted free of duty." It is possible in cases of a sale to educational institutions that pianos or organs might pass under Section 28, "School furniture * * * and other articles exclusively for the use of schools (Nos. 256 and 260)." It is also possible that under Section 43, which embraces "Manufactures of wood of all kinds not embraced in Schedule A, including wooden ware, implements for household use and furniture in whole or in part of wood." Under Specification 657, "All other objects, articles and utensils of wood for domestic uses not embraced in Schedule A," or 658, "All other furniture wholly or partly of wood."

The only provisions in the arrangement with Spain covering trade with Cuba and Porto Rico that can be construed to possibly include musical instruments are Section 25 of Schedule A, which reads "Implements, utensils and tools for agriculture, the arts and mechanical trades" and

Section 56 of Schedule B, which includes "Furniture of all kinds, of wood or metal, including school furniture, blackboards and other materials for schools, and all kinds of articles of fine woods not expressly comprised in other numbers of these schedules."

The same language as the above is used in the papers relating to reciprocity with Brazil. In short there is no definite proviso for articles in which the music trade are interested. Anyone interested in obtaining more detailed information should address the secretary of the Bureau of Pan-American Republics, Washington, D. C.

Successor to Gordon.

OFFICE OF HAMILTON S. GORDON,
SUCCESSOR TO S. T. GORDON & SON,
18 EAST FOURTEENTH STREET,
NEW YORK, February 1, 1892.

THE undersigned begs leave to announce that he has succeeded to the business so long conducted under the firm name of S. T. Gordon & Son, and will continue as publisher of music and books, also as manufacturer of and dealer in pianos, at the old address, 18 East Fourteenth street.

We desire a continuance of your patronage and shall strive to keep the business up to the same high standard and to earn the same respect for honorable conduct which characterized the conduct of the late firm.

Very truly yours, HAMILTON S. GORDON.

The Trade.

- O. W. Walters has opened a new music store at Cortland, N. Y.
- Louis Ellis has opened a piano and organ store at Gainesville, Fla.
- The agency of the Cornish piano at Dover, N. J., is in the hands of Ives & Co.
- Finley & Son, music dealers, Canandaigua, N. Y., go into new quarters on April 1.
- Brehmer Brothers, of Rutland, Vt., have removed their music store to No. 33 Centre street.
- The Bentley piano stool factory, at Freeport, Ill., is putting a new wing to its building.
- C. L. Ogilvie has closed out his business at Carthage, Mo., and has opened a music store at Butler, Mo.
- Kirk Johnson & Co., of Lancaster, Pa., will remove their warerooms to a larger location at 1214 Atlantic avenue.
- C. G. Carlton opens a branch piano and organ store at Waterville, Me., representing M. H. Andrews, of Bangor.
- L. M. Locke, the Springfield, Ill., piano and organ dealer, has opened new warerooms in the Hickox Building.
- F. L. Welt, carriage builder, at Hanover, Mass., has become a partner of W. I. Hobill in the manufacture of the harmonium.
- C. F. Brewer, the Ocala, Fla., piano and organ dealer, has opened branches at Brooksville, Barton and Gainesville.
- Mr. E. C. Rinehart, who has charge of D. H. Baldwin & Co.'s Chil-

cothe branch, has added sheet music and musical merchandise to his line of instruments. He is doing an excellent trade.

—D. H. Spencer, of Waco, Tex., writes that he will reopen a music business there on March 1, 1892.

—W. S. Underwood, piano and organ dealer, North Adams, Mass., has occupied new and large warerooms.

—The Cooley-Gould Organ Company is the name of the concern erecting a factory at Port Huron, Mich.

—Harry Bario is no longer with the Driggs & Smith Company at Waterbury, Conn. His successor is William White.

—Miss Mary E. Hess, of the piano and organ firm of Nugent & Hess, East Saginaw, Mich., has been stricken with paralysis.

—Mr. Ferd. de Anguera, piano salesman, is now employed with E. B. Wood at the warerooms of the Everett Company, Boston.

—Mr. P. J. Gildemeester, of Gildemeester & Kroeger, left New York on Monday on a Western trip via Baltimore and Washington.

—Ruel Chamberlain, one of the workmen in the factory of Dyer & Hughes at Foxcroft, Me., was severely injured by a buzz saw the other day.

—Blind Boone, the negro piano prodigy of the West, has just presented the Christian Church, of Deer Park, Mo., with a fine Story & Clark organ.

—Henry Mayers' music store at Paris, Tex., was burglarized. The burglars got \$10 out of the cash drawer, but business in Paris is still booming.

—George M. Pierce, leader of the Methodist Church choir at Kingston, Ont., has accepted a position as salesman with one of the piano firms at Danville, Ill.

—Isaac I. Cole & Son have just received two carloads of very nice blister walnut logs, which they will be ready to show in veneers in about a week or 10 days.

—The Ann Arbor Organ Company received orders for 26 organs on February 1 and report the biggest business they ever had in one month for the month of January.

—William H. Wekerle, 33 years old, salesman for Horace Waters & Co., of No. 124 Fifth avenue, died from heart disease Saturday, January 30, at his home, No. 179 Varick street.

—Mr. C. M. Born, traveler for the Phenix Novelty Company, who is now visiting the Eastern dealers, is expected home within a short time to prepare for his regular trip through the West.

—After the stockholders' meeting of the Freyer & Bradley Company at Atlanta Mr. F. L. Freyer invited Mr. R. S. Howard, of the New England Piano Company, to join him on a trip to Florida, and the two gentlemen spent their time at Jacksonville, Gainesville, St. Augustine and other places, returning to Atlanta in the best of spirits. Mr. Freyer is enjoying excellent health.

—Patents granted January 26, 1892:

Music leaf turner.....	H. & G. Bogumil.....	No. 467,632
Violin.....	O. B. Bullard.....	" 467,568
Musical instrument.....	J. B. Calcano i Paniza.....	" 467,854
Musical instrument.....	J. & F. A. Cocchi.....	" 467,572
Musical instrument.....	Fred. J. Hafner.....	" 467,803
Piano.....	Carl Hinz.....	" 467,539
Piano.....	W. H. Ivers.....	" 467,554
Violin case.....	H. Kleineick.....	" 467,794
Musical instrument.....	J. S. F. Pizzuti.....	" 467,521

A PHENOMENAL SUCCESS!



WE MAKE A
DOZEN STYLES OF
CASES, AND
IN 1891 OVER
ONE-THIRD
OF OUR OUTPUT
WAS OF OUR
FAMOUS STYLE
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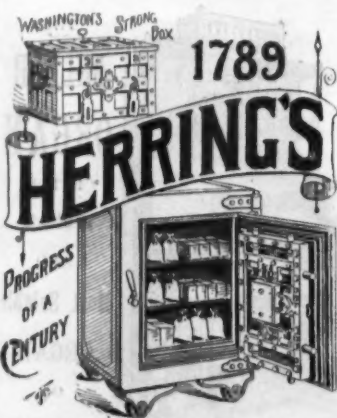
The most popular Organ ever manufactured by us. Three or four manufacturers of cheap organs have made unsuccessful attempts to copy it. Order a sample of the original from the

WEAVER ORGAN AND PIANO CO., York, Pa.

How to
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30 Cents
Postpaid.

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251 & 252 Broadway N.Y.

J. RAYNER,

MAHOGANY

AND ALL KINDS OF

Veneers for the Piano and Organ Trade.

EASTERN ESTABLISHMENT:

FOOT HOUSTON ST., E. R.
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WESTERN ESTABLISHMENT:

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CHICAGO.

IMPORTANT!

BOOSEY & CO.,

of LONDON, England.
beg respectfully to announce that they
are NOW PUBLISHING SONGS by
the leading composers of the day.

Lists on application. SOLE AGENTS FOR ENOCH & SONS, LONDON

3 EAST FOURTEENTH ST., NEW YORK.

"The Excelsior
Works."

ALFRED MORITZ & CO., DRESDEN,
SAXONY.
KAULBACHSTR., 24.

WE beg to inform our friends and customers in the Music Trade that Mr. Morgenstern is paying a visit to the United States on our behalf during the months of February, March and April, 1892. Mr. Morgenstern carries with him a full collection of samples of our own manufactured Musical Instruments of every description, including brass, and a great many novelties. For information and new illustrated price list apply to Mr. H. MORGENSTERN, Astor House, New York City.

ALFRED MORITZ & CO., MANUFACTURERS OF
DRESDEN, SAXONY, Musical Instruments.

Silver Medal Paris Exposition, 1876. Gold Medal, Antwerp Exposition, 1885. Two Silver Medals, London, 1883.

G. CHEVREL,

DESIGNS AND FIRM NAMES FOR FALL BOARDS A SPECIALTY.

ONE GOLD AND TWO SILVER MEDALS, PARIS EXPOSITION, 1889.

Marquetry of all kinds for Pianos and Organs. Fretwork Wood Panels.

11 RUE DE LA CERISAIE (BASTILLE), PARIS, FRANCE.

JAMES ABBOTT & SONS,

MANUFACTURERS OF

FIRST-CLASS ACTIONS

FOR UPRIGHT PIANOS.

FORT LEE, - NEW JERSEY.

HERSCHEL FENTON,

— DEALER IN —

Old Violins, Guitars, Mandolins, ELECTRIC BANJOS, Banjourines,
Banjorettes, Florentine Strings, Bows, Cases, &c.,

No. 61 NASSAU STREET, NEW YORK.

OLD INSTRUMENTS BOUGHT, SOLD OR EXCHANGED REPAIRED, &c.

Do You Handle the Sterling Pianos?

IF NOT, WHY DO YOU NOT CONSIDER THEM NOW?



STERLING PIANO.

THEY are instruments of unquestionable merit, remarkable for the long time they will stand in tune and the adaptability for accompanying the voice, which are matters of much importance in presenting to your customers. They are most artistic and tasteful in design and elegant in finish, with deep, full, rich tone that is unsurpassed. You will obtain the most satisfactory results from handling these instruments, as you can get better goods for the money than you can find in any other make. These are facts worthy your consideration, with which you will be thoroughly impressed if you see the large plant in which the Sterlings are made.

You will find there every convenience possible to make and ship goods, avoiding all the many contingent expenses which in large cities must be added as part of the cost of the pianos, and hence increase the cost to dealers in same ratio. A careful business man will readily see the advantages in this respect.

STERLING STERLING PIANOS

This Company is Always Foremost in Its
Inventions and Designs.

THE cut of the piano-cased organ on this page represents one of its latest achievements, a six octave organ made up and finished in a piano case.

The exterior appearance is that of a perfect piano. It will be made in ebonized and walnut cases. Send for description and prices.



STERLING PIANO-CASED ORGAN.

STENCIL COMPLICATIONS.

Hardman, Peck & Co.'s Case.

IT is, of course, well understood that all kinds of stencil operations are sooner or later sure to be exposed in these columns, to the detriment of those engaged in the practice or in aiding or abetting it. This paper has never gone out of its way to investigate stencil matters, but treated them as they came along in the usual channels of inquiry or explanation, in nearly every instance unsolicited. As explained several years ago, the stencil warfare was not an active but a passive one, a fight in the defense of legitimate pianos.

The matter relating to the Swick transactions of Hardman, Peck & Co. came along in the same manner, unknown and unsolicited on our part, and Swick's letter, published in this paper, was dated January 9, 1892.

Here is another one of a later date, addressed to another Western firm:

January 28, 1892, New York.

Esteemed Sirs:

I am now prepared to both surprise and delight you if you are in the position to comply with the following terms and answer at once.

This is a special offer and is made in the strictest confidence. My piano is first class and with it I give a 7 years guarantee. The leading lights of the music trade such as Messrs. Hardman Peck & Co. are handling in large quantities, this instrument and particularly this style "A."

In all respects the price quoted you I demand cash at my bank (23rd Ward Bank) cor. 3rd Ave. & So. Boulevard at time of order and payable on presentation of bill of lading.

My offer is viz: Style "A" Ebony Improved (see Old catalogue) Improvements: A double sided Doll case, 5 elegant engraved panels inlaid in white, sliding music desk, continuous hinges of fall atop, 3 pedals etc. Workmanship and material guaranteed first class in every respect. For further particulars see Catalogue enclosed. The price will be 122.50

It will pay you to investigate the merits tone quality and finish of this piano.

Hoping that I may hear that your draft is at the bank and that I may receive your order,

I beg leave to remain

Kindly & Respectfully yours,

J. J. SWICK, Sole Manager
per E. V. Emanuel

If you order a "Swick & Kelo" you will find name cast in plate; you can have your own trade mark if necessary.

This is another illustration of the result of handling stencil goods. Mr. Peck has not been selling Swick pianos, but Swick pianos under the title of "Herlich," a clear, straight out stencil racket as unblushing as any ever perpetrated. It will be noticed in the above letter that Swick again offers to give anyone who orders a piano or pianos his "own trade mark." This kind of stencil fraud has been opposed by THE MUSICAL COURIER for many, many years, and when Mr. Peck went into it he must have known that this paper would be compelled to notice it the moment an inquiry was made.

Unfortunately for him the first inquiry opening up his relations to that notorious stenciler Swick came just about the time when the question of "Royalty and Hardman" was discussed, and Mr. Peck threw the latter off the track in order to push his grievance against this paper for having exposed his stencil piano transactions.

But the scheme will not work. Mr. Peck has been and is handling stencil pianos, and the piano world must know this—it cannot be avoided. We do not propose to see the stencil flourish under Mr. Peck's protection, even should he make complaints to the Piano Manufacturers' Association from now till doomsday. The Piano Manufacturers' Association cannot and will not defend these stencil operations unless it proposes to place itself in an awkward attitude on the stencil question. We do not believe it will.

On the other hand, we believe Mr. Peck will get out of his stencil transactions.

A letter from Ludwig & Co., piano manufacturers, referring to this matter, is sent in with a desire for publication. It reads:

New York, Feb. 5, 1892.

Editors Musical Courier:

We beg to be judged more fairly. In a recent issue of your paper on the affairs of Hardman, Peck & Co.'s business you decidedly impressed the minds of your reading public and the trade with statements that contained enough reasons to prejudice dealers against our pianos.

In previous issues, you call the attention of the trade to the above firm—Hardman, Peck & Co. buying stencil pianos for their trade. This issue of January 20 following so close upon previous reports would certainly intimate that we were stenciling for Hardman, Peck & Co. as you reported us supplying them in connection with others.

This will certainly cast reflection on us. If not corrected will reduce our make to inferior goods with the trade and thereby injure us, we believe, unjustly and unwillingly as your articles implies unless they are requalified to these facts:

1st. We never have sold Hardman, Peck & Co. any pianos without our name.

2nd. Our pianos will stand the criticism of a judgment whether they are misrepresented in Add. as high grade in workmanship.

We shall therefore thank you to undeceive this misinformation by visiting us with a view of Examining our claims that we will substantiate and thereby hoping to be set again in right place in your paper that is generally refined in its criticism and correct in its reports.

We subscribe ourselves

Yours truly

LUDWIG & CO.

No statement was ever published in these columns that could lead anyone to suppose that the Ludwig pianos were ever sold under any other name. Mr. Peck can, of course, buy and sell as many Ludwig pianos as he pleases or can manage to dispose of. The pianos this paper is objecting to are Swick pianos, sold under another name by Mr. Peck, and that is stenciling, and therefore and consequently diametrically opposed to all the healthy sermons preached and advocated by this paper.

Mr. Peck has no business with stencil pianos if he desires the welfare of the Hardman piano and the support of this paper.

DECKER BROTHERS.

AS the piano business grows in magnitude and importance, as it becomes more and more a branch of commerce which is recognized as connected with an article of necessary luxury, the lines of grade become ever more distinctly visible to the general public. As pianos of cheap price multiply and come to be mere articles of trade the distinctions between the instrument that is made to sell, and is made for that purpose alone; the instrument that is honestly made to fill a middle gap, and the instrument that is made as an artistic creation, are more clearly drawn, and the limited number of the latter class stand out alone.

Then, too, as the intermediary purveyors of pianos, the dealers, the agents find that they must themselves confront a knowledge of the relative merits of their wares which the public has acquired, but which years ago was an unknown factor. They have come to realize that they and their employes must be better posted in the particular points of excellence of every first grade line of instruments that they buy and sell. As years and years go by and thousands and thousands of pianos are made and distributed, those dealers who are broad minded enough to take a comprehensive view of the field find that their customers have a more accurate acquaintance with the elements that go to make up differences in the quality of musical instruments, and some of them find, it is safe to venture, that an occasional teacher and an occasional customer know a great deal more about pianos than the laymen are usually given credit for.

Therefore it behooves the dealer to post himself, and not only to post himself but his subordinates, in the intrinsic values of his "leaders," so that no smart miss who has studied music in New York or Boston, and heard all manner of makes, may be able to trip him up by an acquaintance with pianos that he does not himself possess. The greater the knowledge of the salesman on all pianos the better the salesman, provided that his knowledge be complete, or at least comprehensive, but it is better that a man know one thing well than many things indifferently.

If a man holds the dealership of the Decker Brothers piano, and has at heart the success of that instrument in his territory, he does himself an injustice if he does not take the time to visit and thoroughly inspect their factory. And if he wishes his salesmen to become posted on the ways and means

of producing all that is best in American pianos he should afford them, too, an opportunity of a day in this model institution.

Here he or his salesmen can see a piano built from the beginning through all its courses to the final touches with which it goes out to compete with the best instruments of its class. Here he will find an organization of men whose skill is unsurpassed handling in their various stages materials of the choicest selection and welding the whole into an art creation which is worthy to bear the name of Decker Brothers on its front—than which no piano can have a higher honor.

Any man who visits this factory, who is extended the cordial hospitality of the firm and who takes serious and intelligent interest in the science of piano construction must needs return to his desk or his wareroom restocked with technical information and reassured that in the Decker Brothers piano he can offer an instrument which will carry out his most laudatory assertions.

A TENDENCY.

ONE of the most noticeable tendencies of the piano trade during the last few years has been the concentration of several interests under one general head, the combination of several plants, the absorption of small factories by larger ones and the establishment of separate shops by firms already established. As instances we have what are known as the "Wheelock Interests," comprising the

"Lindeman,"

"Wheelock" and

"Stuyvesant" pianos.

The "F. G. Smith Interests," comprising the

"Bradbury,"

"Webster" and

"Henning" pianos.

The Colby concerns, embracing the

"Colby" and

"Erie" pianos.

The Peck concerns, embracing the

"Hardman" and

"Harrington" pianos

(and some others not generally known).

The Rice-Hinze concerns, embracing the

Rice-Hinze and

Schaefer pianos.

The Everett Piano Company, with the

Everett and

Howard pianos.

James & Holmstrom, with the

James & Holmstrom and

Nilson pianos.

Jacob Brothers, with the

Jacob Brothers and

Mathushek & Son pianos.

Blasius & Son, with the

Blasius and

Albrecht pianos.

Here are 20 makes of pianos controlled by nine concerns, in each case the pianos being of different grades and in most cases made in separate factories.

Chief among the advantages of the concentration of interests in this manner is the opportunity, say in the case of Wheelock, to supply three grades of goods to a dealer and to thus virtually control three branches of his business, to establish business connections on one or more of the grades in every city and to sell to one, two or three men in a place.

There are other general advantages, such as in the purchase of supplies, the regulation of credits, banking facilities, the distribution of grades of workmen, freight rates, &c., besides the concrete advantage which must always come of the concentration of a set of industries under one management. In the case of F. G. Smith the benefits are peculiar, in that the bulk of his business being done through his branch establishments he is able to make for them three grades of instruments and have them all under his own immediate control.

In all of the other instances the same gains apply in various ways and proportions, besides which those New York and Brooklyn firms who are members of the Piano Manufacturers' Association are entitled to vote for each of the separate concerns mentioned.

—M. L. Denison, the piano and organ dealer at Peterboro, N. Y., is on a two months' visit at Pomona, Cal.

THE
MEHLIN
HIGH GRADE
UPRIGHT & GRAND. PIANOS.

MANUFACTURED IN NEW YORK AND MINNEAPOLIS BY

The Century Piano Company.

The recital by Gustavus Johnson, at Century Hall, Wednesday night, was one of the most interesting musical events of the season. The program, which has already been printed in *The Journal*, was presented in splendid style. Mr. Johnson is a performer of rare merit, and on this occasion he out played himself. He had a fine and appreciative audience before him, and the program was rendered in a manner to win the most earnest and enthusiastic applause. There was one peculiarly interesting feature to the occasion, aside from the fine work done by Mr. Johnson, and that was the piano itself. It was not only interesting because the piano was a magnificent instrument, but because it was manufactured in Minneapolis. Minneapolis has been gaining rapidly in all lines of musical culture, but perhaps nothing in her history has so emphasized her musical enterprise as the establishment of the Century piano manufactory in Minneapolis. It was upon one of the splendid instruments of this



manufactory that Mr. Johnson played, Wednesday evening—the first time that a Minneapolis made Grand Piano was ever used at a recital in Minneapolis. The Century Company, as well as Mr. Johnson, are to be most heartily congratulated.—*Minneapolis Journal*, Jan. 8, 1892.

No account of the entertainment would be complete without mention of the piano used by Mrs. Thoms in her playing. It was a Mehlin Grand Piano, handsomely, in fact superbly, finished externally, while its tone and action—the former being clear, sweet, vibrant and even, the latter remarkably smooth and easy and delicately responsive—were what was to be expected of such an attractive creation, and they charmed everyone. The Mehlin Grand, in the opinion of artists and other judges, has already won the highest fame as being admirably adapted to perfect concert and other work.—*Evening Record*.

THE MEHLIN PIANOS Are strictly of the highest grade and contain more valuable patented improvements than any other, viz.: Patent Grand Plate, Patent Grand Scale, Patent Cylinder Top and Tone Reflector, Patent Muffler, Patent End Wood String Bridge, Patent Finger Guard, Patent Touch Regulator.

THE MEHLIN PATENT UPRIGHT GRAND, Constructed precisely like a horizontal grand inverted, is the most decided improvement in the construction of upright pianos.

The introduction into the upright of the full grand plate and scale, by Paul G. Mehlin, has been pronounced one of the most decided advances in the construction of the upright piano, as it makes it practically a perfect grand piano inverted.—*American Art Journal*.

Sunday afternoons for pleasure's sake I often play Liszt-Tausig transcriptions of Wagner's master works, and I assure you that the sonorous orchestral tone of the Mehlin Piano responds to all the possible requirements of the modern pianist. Not only is the tone sympathetic and agreeable, but the bass resembles a concert grand so much that one can produce marvelous tone coloring on the Mehlin Upright. In former days I recommended only grand pianos to my pupils, but such an improved Upright can fully take the place of a Parlor Grand.—J. O. VON PROCHAZKA.

SEND • FOR • ILLUSTRATED • CATALOGUE.

CENTURY PIANO COMPANY,
CENTURY HALL,
Corner 4th St. and 1st Ave., South,
Minneapolis, Minn. * 461, 463, 465, 467 WEST 40th ST.,
NEW YORK.

STORY & CLARK ORGAN CO.,

CHICAGO.



New Styles



- 1892. -



The most elaborate and finest
illustrated Organ Catalogue in the
world. Free by mail.

STORY & CLARK ORGAN CO.,

Canal and 16th Sts., Chicago, U. S. A.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
233 STATE STREET,
CHICAGO, JANUARY 30, 1899.

THERE is no doubt whatever that Mr. Adam Schaaf means to manufacture pianos; he has secured the services of Mr. D. Meister, he has bought some cases, and if reports are true he has secured probably temporary premises near his place of business for the prosecution of his plans. Mr. Schaaf is quite a heavy dealer, and he has plenty of means, so that this move means another extensive plant in this city.

A close estimate of the number of pianos made in this city last year places it at 9,700 instruments, and this year there will be three concerns alone which will overtop this number in the aggregate.

Lyon & Healy's annual meeting took place last Saturday. As none of the out of town stockholders were present, and as the meeting only lasted about 10 minutes, it is presumable that the business of last year was found to be so satisfactory as not to require either criticism or suggestions for future action.

Prof. (?) F. Howard Owen, the self styled professional piano tuner, whose methods were commented on in these columns a brief time ago, and who at that time hailed from Cedar Rapids, Ia., has again been heard from, this time from Cleveland, Ohio. He is still calling himself State agent for Steinway & Sons, and still claims to represent Lyon & Healy, and this time his card bears the additional legend, "Registered Tuner, graduated at New England Conservatory," this being the precise spelling that appears on the card. A certain E. S. Maude is another one of these tuners who would do well to emigrate to some other locality; when last heard from he was somewhere in this State. Messrs. Lyon & Healy only hear of these parties when someone writes to the house who has been swindled by them. Every manufacturer, every dealer and every legitimate tuner is interested in the utter suppression of these fraudulent itinerant tuners.

There is to be a meeting of tuners in this city to organize a tuners' guild. Mr. B. F. Carr, one of the Kimball staff of tuners, seems to have the matter in hand, and no doubt something will be done. Every dealer in this city will be interested in this movement, and in time it is hoped to make it a national affair.

Anderson Brothers, at Chicago, musical instruments, capital stock, \$1,500; incorporators, Carl W. Anderson, Joseph Anderson and Algot Rydell.

This was cut from the list of companies who were licensed to incorporate. We do not know the parties, and those of whom inquiry has been made know just as much, and no more.

A directors' meeting of the Story & Clark Organ Company was held recently at which the same officers were re-elected and the same board of directors, with the exception of Mr. S. W. Neal, who was succeeded by Mr. M. E. Strack. Their business for last year was the largest and most satisfactory of any, and the number of organs shipped aggregated close upon 10,000. Story & Clark are burning hard coal in their furnace. You may all think who do not know this city that that is a small thing and not worth speaking of, but if all the furnaces in this city were to be run on the same plan the city would make a much better impression on strangers.

Messrs. Lyon & Healy have done the same thing since they opened their factory, and it is thought that a determined effort will be made to induce every large consumer to do likewise during the continuance of the world's fair.

Mr. Charles A. Wagener, who recently returned from a trip to Australia, says he visited New Zealand and placed the Story & Clark organ in the hands of the best dealer in that far off country.

Mr. Thomas Hume, the treasurer of the Chickering-Chase Brothers Company, has been one of our recent visitors.

The Grollman Manufacturing Company have secured a five story building for a term of years at the corner of Throop and Fifteenth streets. This looks like business. It may be said that since their reorganization this concern have had their full share of the street and corner trade. They take possession immediately and hereafter their office and factory will be at the above mentioned place.

The annual meeting of the Schaff Brothers Company was held on February 2. The officers for the year are: George T. Link, president and manager; Gotthard Schaff, vice-president and treasurer; C. R. Elias, secretary. There is also a change in the board of directors, being now George T. Link, Gotthard Schaff, R. Elias, A. F. Risser, John A. Schaff. The business for the past year has been still more prosperous, and was entirely satisfactory to the stockholders. Mr. George T. Link has proven to be the right man in the right place, and has already managed the business so that the original investment of the stockholders in the Schaff Brothers Company is worth to-day not less than 50 per cent. advance in original cost.

In the last correspondence from Chicago we were made

to say that Messrs. Reed & Sons had adopted board pedals. It should be broad instead of board, but one can see how easy such an error might occur. Everyone who has seen these patented pedals has been struck with their utility and beauty, and the only wonder is that such a simple little improvement should not have been adopted before.

Messrs. Augustus Newell & Co. have adopted the standard pitch, A 435, in the tuning of their organ reeds; they are also making a beautiful ivory key for pianos with beveled edges, similar to the finest foreign keyboards; they must be seen to be fully appreciated.

Mr. John H. Reardon left last Tuesday evening for a trip East; Mr. Scanlan preceded him.

There have been some rumors, and indeed there appeared in one paper a statement to the effect that Mr. Justus Gray was about to give up the store here for the sale of the Schomacker piano. Mr. Gray says he has made arrangements to stay here at least three years longer if the papers will permit him to.

Mr. C. H. MacDonald returned this morning from his trip to New York and will proceed to immediately hasten the preparations of the Pease Piano Company's new store, and expects to be able to have things in readiness for the reception of stock by the 15th.

Mr. C. E. Hollenbeck was in town this week, and reports that arrangements have been made with Messrs. A. H. Castle & Co., of Minneapolis, for the handling of the Steck piano in that locality.

Mr. John C. Haynes, of Boston, it is said, will leave Boston on Monday for a trip to California, via New Orleans.

Mr. Ernst Knabe, of Baltimore, is due in this city to-day, but up to this afternoon had not made his appearance.

Mr. A. H. Rintelman had recently a narrow escape from what might have been a very serious accident. A north side "grip" collided with him and threw one of his knee, pans out of place and injured severely the upper part of his left arm. He is, however, out again.

While speaking to Mr. Tuttle, of the piano department of Lyon & Healy, regarding the number of fraud piano tuners who are so constantly annoying their customers and the house, he remarked that Mr. Owen and Mr. Maude were not the only ones, and gave me the names of three others, whom it might be as well to guard the trade against. They are D. C. Ross, last heard of at Hastings, Neb.; A. J. Kennedy, last heard from at Litchfield and Carlinville, Ill., and E. S. Stephens, lately and perhaps still in this city.

Story & Clark's Catalogue.

IT is within bounds to say that the new catalogue just issued by the Story & Clark Organ Company has the handsomest and most artistic cover, the finest cuts and the cleanest exposition of their product of any organ catalogue ever published. Take, for instance, the illustration of their Style 710. Directly opposite a beautiful 7 inch cut of this style is a short description of the case, the workmanship and the materials, then comes a full explanation of the number of sets of reeds, stops, &c., in each of the five different five octave organs contained in this style of case and also of the five different six octave organs contained in the same style of case. It is the same with all their different styles, so that what is usually a puzzle becomes plain to even the uninitiated. The catalogue is simple, complete and also a very expensive production, and merits more than a passing notice.

The character of work is in consonance with the high character of the Story & Clark organ itself. This instrument, endowed with a beautiful tone quality fundamentally, is by means of combinations elevated into the realm of real and true artistic organs from the musical point of view. From its other point of view—that of the encasement—the Story & Clark organ is an architectural monument to the taste, discrimination and general ideas of art that permeate the establishment. It has made Story & Clark's name a synonym of the best ideas that prevail in the field of reed organ manufacture.

In the catalogue we find 32 reasons given for all this, which we believe are worthy of reproduction.

Thirty-two Reasons Why the Story & Clark Organ Is the Best.

1. Our tone is mathematically and theoretically correct; is based on principles and proved.
2. Our cases are the latest and most unique in architectural beauty, and always popular. So successful are they that unprincipled organ manufacturers often copy bodily.
3. Cases are heavy and of solid walnut, or of any other hard wood. Never misrepresented.
4. Cases all framed and paneled. No wide boards. No warping or splitting.
5. Large bellows and wind chest. Full capacity; gauged accurately.
6. Our top drops back on hinges, exposing to full view the whole interior; take out two screws.
7. Cases are mouseproof. Mice have no access to vital part of organ.
8. The reeds can be easily reached. By simply turning a button a door in the back opens on hinges.
9. Our pedals are boxed up close, leaving no open space that would be unpleasant to the sight.
10. Our action is trim and practical and cannot get out of order. Wires are nickel plated, and the simplest mechanism used with direct results, giving largest variety of tone effects from stop combinations.

11. Our foundation boards are framed and paneled; cannot warp nor split, consequently bellows never leak.
12. Our keys never fall; pitmen and valves being so arranged that they cannot possibly be displaced.
13. Our keys do not stick; the pitman rods are thoroughly relieved and holes to receive them large enough to allow for swelling and shrinking.
14. Action bushed with fine felt at every bearing to prevent jarring or rattling.
15. Keyboard frame is strongly supported by two dowel pins on each end, an iron brace in back centre and front.
16. Our organs have the Wilcox octave coupler, the best in use; is simple in mechanism, never gets out of order, and for endurance is without an equal.
17. We use the dull rubber cloth; lasts longer and is in keeping with good work and material.
18. Our closing music pocket protects and keeps sheet music free from dust.
19. Many of our cases have elegant French plate mirrors, the most costly and perfect, with the indestructible patent back.
20. The stop knob is the latest made; it is high grade china, highly decorated; will never become in the least affected by time, wind or weather. Old defects cease. Cannot crack. Letters or faces never wear off.
21. The swinging fall board never sticks at side; always runs perfect and smooth.
22. The anti-friction patent roller, which relieves friction, makes the knee swell the easiest in use.
23. The grand organ is the most perfect known, is patented, and for graduating purposes in general is marvelous.
24. Highest grades of felt are used.
25. Highest grades of specially tanned leather are used.
26. Highest grades of all stock material are used.
27. The oxidized silver ornamentation on special cases the costliest made.
28. Our pedals are absolutely non squeaking.
29. Our bellows webbing is detachable and adjusted to pedals by a simple buttonhole attachment.
30. Our nickel finger guard protects the name board and adds to the beauty of the organ.
31. Our cases can be so taken apart as to pass the smallest practical openings.
32. We make but one grade of actions—that the best.



VOSE STYLE 17.

Farrand & Votey Meeting.

AT the annual stockholders' meeting of the Farrand & Votey Organ Company held yesterday at the factory building, the old officers were re-elected, Mr. Fred A. Robinson being elected director to fill vacancy. A memorial tablet from South Africa was exhibited, consisting of a photo sketch of one of their large organs as erected in their church there at Barberton, surrounded by a tribute, the expression of the people on their fine acquisition. Resolutions of regret were adopted in commemoration of the late Jacob S. Farrand, whose efficient aid and services were so largely instrumental in the founding of the business and organization of this large industry. After the business session a concert was held in the organ loft of the building. The Farrand & Votey band, a new organization of the employees consisting of 30 pieces, furnished the music. —Detroit "Free Press," January 29.

The Farrand & Votey Organ Company last evening gave an impromptu musical soiree at their works, corner of Twelfth and the Grand Trunk Railway, in honor of C. T. Sisson, Leo Heerwagen and W. B. Price, its traveling representatives. An elaborate program was rendered by W. B. Price, R. Callender, Leo Heerwagen, N. D. Wood, C. T. Sisson, the Farrand & Votey quartet and the Farrand & Votey brass band.

There was a large attendance, nearly all of the employees of the great corporation being present with their wives, sweethearts or sisters. E. S. Votey delivered a most graceful address, which he opened by saying: "We are gathered here to-night to show our traveling men that the Farrand & Votey employees cannot only build the finest organs in the world, but that they can produce superb music in other ways." Mr. Votey then took occasion to highly compliment personally each of the gentlemen in whose honor the entertainment was given, referring to them collectively as "The Brass Trio," and concluded by proposing three cheers for himself, which were given with a will. Mr. Sisson replied for himself and his companions on the road in a pleasant vein, and the happy company then broke up. —Detroit "Tribune," February 14.

—D. Behrend, importer of musical instruments, has removed his business to 408 Broadway.

PEASE PIANOS



STYLE C.

**A
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STYLE D.

The **4** BEST SELLING Upright Pianos
in the United States.



STYLE E.

**D
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B
L
E**



STYLE M.

PEASE PIANO COMPANY,

NEW YORK:

316, 318, 320, 322 43^d ST., West.



CHICAGO:

No. 46 JACKSON STREET, East.

PEASE.

East and West.

THE PEASE PIANO COMPANY'S LATEST MOVE.

IT is now widely known that the Pease Piano Company, of New York, has opened branch warerooms in Chicago, 46 East Jackson street, under the management and supervision of Chas. H. MacDonald. It is not so widely known that Mr. MacDonald is an old hand at the piano trade, and this article, among other purposes, proposes to make it generally known that Mr. MacDonald has just concluded a 12 years' business engagement with Estey & Camp and the predecessors of that firm. But before that time he had already accumulated large stores of information, having 21 years ago began his career as a piano man with Mr. D. H. Baldwin, of Cincinnati, previous to the date of his copartnership business.

In planning the establishment of its Western branch the Pease Piano Company therefore not only acquired the valuable services of a Chicago piano man, but of a thoroughly trained specialist, who for over a score of years had been identified with every possible feature of the piano trade and whose individual experiences will make him an invaluable adjunct to the forces of the Pease Piano Company.

It is apropos to state now that the Pease Piano Company for some time past had been considering a Western depot for the particular purpose of meeting the demand of the Western trade for Pease pianos more promptly. Mr. John Pease personally conducted the negotiations that finally led to the successful conclusion of the arrangement.

The Pease Piano Company is to-day one of those conservative, industrial institutions in the music line that has developed gradually, step by step, expanding its plant and its business as the legitimate demands of the trade called for. There has never been any evidence of undue haste in any of its numerous transactions, and if the sum total of Pease pianos made, sold and paid for were known it would surprise even those who are supposed to know all about such matters how large the aggregate quantity is.

We say there has never been any evidence of undue haste, and yet the large number of Pease pianos made in the big factory building on West Forty-third street are proof positive that it has always been a busy spot, with hundreds of men at work in the various branches of piano building. Those who have made it a habit, for business or technical or musical reasons, to pay periodical visits to the establishment are fully aware of this.

A greater part of the story of the success of the Pease piano would be devoted to the enduring qualities of these instruments, and upon these its reputation is based. Commercial pianos—instruments sold under commercial laws and not out of favoritism; pianos sold to jobbers to be resold, and to dealers directly in large quantities—must be durable as far as human ingenuity can contrive, and if once they secure a reputation in this direction and establish a name their sale becomes irresistible and the foundation for a substantial, industrial success and income has been laid.

That is the whole story in a nutshell. Companies like this Pease Piano Company, manufacturing large quantities of pianos and selling them only to reliable houses, are a living evidence of the reliability of their product, for if the instrument did not maintain the character claimed for them the business of the firm could not have been retained. Its prosperity and its development are really the greatest tributes to the intrinsic merit and value of the pianos.

Pease Styles.

Opposite is a full page illustration showing the four leading styles of Pease upright pianos. In each of these is embodied the individual character of the Pease piano under the original standard adopted and

closely followed. Styles C, D and E have long been favorably known as popular, rapidly selling pianos. In Style M a newcomer asks for judgment.

The case itself demonstrates that artistic skill has been applied to the production of this new Style M. A particular specimen shown to us in fancy figured ash was as handsome an upright as a dealer could desire to meet competition with. This new style contains all modern devices, including the now universally adopted third pedal, and is a new scale with a ponderous bass and a brilliant treble without sacrificing the singing quality of the middle register. It is sure to become the most popular of the popular Pease pianos. Its case, like that of all Pease pianos, is doubly veneered, and the style can be had in all the latest and most modern fancy woods applied in these days to piano construction. To this particular phase of the piano manufacturing business the Pease Piano Company is fully alive, and it makes use of all the best available veneers for the purpose of making its cases as attractive as possible.

Pease Pianos in 1892.

With the necessary development of the trade in 1892 under the usual healthy growth that has become historical in the case of the Pease pianos, the infusion of the new blood in the shape of the Chicago branch will make this year one of the most important annual periods of the company's trade.

It will be brought to a more severe competitive test than ever before, because it enters new fields where the friction engendered by competition will bring all its points into bolder relief and make visible their advantages more definitely than ever. But the Pease piano has a history, and a long, interesting and creditable one at that. In the course of its evolution its makers have accumulated capital and are well able to step into the arena and bravely ask for a continuation of support simply on the strength of merit without asking for favors.

As the piano has always been sold here in New York, so it will be handled from the Chicago headquarters—purely on the basis of merit; and it is our opinion that it will succeed there as unquestionably as it did here.

All parties connected with the negotiations can look forward to a successful issue, and the Pease Piano Company will on December 31, 1892, find that this year will have surpassed the record of all previous years.



VOSE STYLE 17.

Assignee's Sale.

IN pursuance of the order of the Probate Court of Sandusky County, Ohio, I will offer for sale at public auction on Wednesday, February 10, 1892, at 2 o'clock p. m., in the piano factory lately occupied by Staderman & Fox, in Clyde, Ohio, the following described personal property, to wit: About 90 pianos in process of construction, about 88 piano backs, about 116 set trusses, about 6 sets actions, about 30 sounding boards, about 58 bridges, about 15,000 feet of veneer, one veneer press, one band saw, and a lot of varnish, tuning pins, piano wire, casters, polish oil, strings, hammers, keys, screws, plates and other material and machinery used in the manufacture of pianos, all being in and about said factory and being all the personal property of said Staderman & Fox, assigned to me, except cash, credits, finished pianos, one Diebold safe, one double seated carriage and one set double harness.

To be sold in bulk in one item.

All property hereby offered is appraised at \$7,317.88.

Terms: One-third cash, one-third in six months and one-third in one year, with 6 per cent. interest and approved security.

D. A. HEFFNER, Assignee,
For creditors of Staderman & Fox.

Clyde, Ohio, January 28, 1892.

The above is a copy of the legal notice of sale published in the "Clyde Enterprise."

An appraisal of all the property assigned amounts to \$12,554.49. This is encumbered by chattel mortgage in the sum of \$2,325 with 8 per cent. interest from October 9, 1891, and there are preferred labor claims amounting to about \$150.

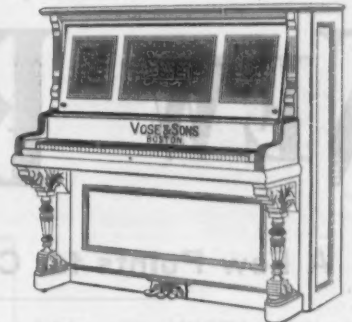
It is impossible at the present time to give a correct

statement of all the indebtedness of the said firm, but it will probably amount to from \$8,000 to \$10,000.

Creditors will please present their claims at once, verified as required by R. S. of Ohio, Sec. 6354, which directs that the affidavit shall set forth that the claim is just and lawful, and the consideration thereof, and what, if any, set-offs or counter claims exist thereto, what collateral or personal security, if any, the claimant holds for the same, or that he has no security whatever.

D. A. HEFFNER,

Assignee.



VOSE STYLE 17.

What's This?

SATURDAY afternoon Prof. James Baker, until recently the leader of Trinity's famous boy choir, suddenly left the city. A large number of creditors to-day mourn the professor's sudden departure. Mr. Baker's family have also left the city. It is said the professor is or will be located in future in Cleveland, Ohio.

It appears that Professor Baker has not prospered financially of late. His recent unpleasantness with Rev. Mr. Booth has injured him to no small extent. The well-known firm of Nichols & Peace were to auction off the professor's household effects from the family homestead in Lafayette street Saturday. They gave \$50 for the goods, and during the day it is said Mr. Baker's son came up from New York and took away \$50 worth. Then a keeper was placed in the house and defeated several efforts made to secure more goods which creditors claimed. The auction was postponed, as the landlord objected to it, although the professor had previously informed Nichols & Peace that he had secured the landlord's permission to hold an auction at the house.

Christopher Rickard next appeared upon the scene and wanted the \$40 due Mr. Baker to satisfy a claim he had against the professor. Mr. Baker told Mr. Rickard he could take the organ at Rev. Mr. Lewis', which he said he owned, as security for the \$40. Moreover he sent Attorney Judson, an out of town lawyer, to Mr. Lewis as an evidence of good faith to arrange matters with Mr. Lewis. Mr. Rickard left the scene of the auction satisfied that he would be paid. Accompanied by the lawyer he called on Mr. Lewis, only to learn that the professor had no claim upon the organ referred to. Mr. Rickard's full claim was \$175, and Nichols & Peace held the \$40 due Mr. Baker on the household goods upon learning of the claim. Professor Baker became so enraged at the state of affairs that he threatened to whip Messrs. Nichols & Peace, but he did not attempt to execute the threat. Immediately afterward the professor left town.

C. H. Russell wants \$1,100, Lyon & Grumman want \$150 for a bicycle and numerous other creditors, would like various amounts due them from the professor. Superintendent Beach, of the City Hospital, is a small creditor.

Mr. Baker came here from England six years ago. He secured employment as a shipping clerk for the Bridgeport Steamboat Company. He was a prominent member of the Bridgeport Harmonic Society when it was in the zenith of its career under the directorship of Theodore Leavenworth. The professor once sang in St. Paul's Episcopal Church, and has been heard in many public concerts during the past few years. He was a good comic singer. Later the professor became a member of Trinity Episcopal Church choir and instructed the boy choir of the church with success. He has moved in good society, but lived beyond his means.

It was ascertained to-day that the furniture the professor sold Nichols & Peace was purchased from William Lieberum and not paid for. C. H. Russell to-day sent after Mr. Baker to apprehend him if possible and have him brought back to the city to answer a charge of fraud. Mr. Baker turned over to C. H. Russell a number of pianos purporting they were his by right. Later it was ascertained the leases belonged to another party. Manager Gallop, of Hartford, owned one of the pianos leased for \$108 to a Stratford man and which Baker transferred to Mr. Russell.—Bridgeport "Evening Post."

[As THE MUSICAL COURIER announced last week, Baker has just purchased the sheet music department of H. M. Brainard & Co., Cleveland.]

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The New England Piano Co. are noted as the originators of the largest number of most striking designs in the trade. During the past year the novelties which we have introduced have electrified the trade and public. Any fair minded dealer who will inspect a full line of our productions at our Boston or New York warerooms, or at our factories in Boston, cannot fail to be convinced that we are fully prepared to meet the demands of the most exacting purchaser both in exterior designs and musical qualities.

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To the New England Piano Co.:

Sir—It gives me pleasure to tell you that during my stay in Boston this season I have enjoyed the use of one of your semi-grand Pianos which I consider one of the best for accompanying the voice, its tone being so mellow and blending perfectly with the voice.

Yours truly,

LILLIAN NORDICA.

Madame EUGENIE PAPPENHEIM, Prima Donna of the leading German and Italian Opera Houses of Europe and America, to the New England Piano Company:

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MY DEAR SIR—The undersigned wishes to express to you her admiration for the tone, touch and superior qualities of the New England Pianos. In my long experience with different makers I pronounce them second to none.

EUGENIE PAPPENHEIM.

The piano I purchased of you, after constant use, has proved itself in every requirement the Piano for the artist and the people. I shall take great pleasure in recommending the instrument wherever I may be.

HENRIETTA MARKSTEIN,

Solo Pianiste, New York City.

I wish to express my admiration for the Baby Grand New England Piano which we used at the concert last night. It was perfectly satisfactory both in tune and power. I wish you much success with them.

Sincerely yours,

MYRON W. WHITNEY.

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St. Diapason, . . .	8
Euphone, . . .	8
Cornet, . . .	2
Harp Angelica, . . .	2
Violetta, . . .	4
Viola, . . .	4
Diapason, . . .	8
Bourdon, . . .	16

TREBLE.

	FEET.
Octave Coupler, . . .	
Vox Humana, . . .	
St. Diapason, . . .	8
Piccolo, . . .	2
'Cello, . . .	16
Clarabella, . . .	8
Flute, . . .	4
Melodia, . . .	8
Bourdon, . . .	16



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To Make Pianos in Winnipeg.

WINNIPEG has received many additions to her industries of late and has largely increased her manufacturing capital—a sure sign of substantial progress. One of the last industries established is a piano manufactory, the promoter of which is Mr. J. F. Hayward, who came here some time ago from Toronto to study the prospects of such an undertaking. Mr. Hayward, who is a practical man, having for many years been connected with the most extensive Eastern piano factories, has leased commodious quarters on Main street, over Carruthers & Brock's stand, and has already commenced operations. Mr. Hayward, as may be imagined, begins modestly, but is certain that with the immense and growing field which this country presents a local piano factory is certain to continue to expand and to successfully compete with Eastern establishments.—Winnipeg "Free Press."

Two Hundred Merry Couples.

THE Everett Piano Company's employes and friends, to the number of 300 couples, made merry in Odd Fellows' Hall last night. It was their fourth annual gathering, and undoubtedly the most successful and enjoyable of all parties yet held by them.

Floor Director William H. Scully and lady led the march at 9:30 o'clock to the music of Watts' Orchestra. Following were the aids and their lady friends and also the invited guests. For one hour previous to the march an excellent promenade concert was given.

There were 34 numbers on the order of dance, which occupied the attention of nearly everyone present, young and old, from the opening till the close at an early hour this morning. Legislators, city officials and other prominent people were among the guests.—Boston "Herald," January 30.

Hazelton Brothers Dissolved.

THE following notice has been printed in the daily papers according to the legal requirements:

To Whom It May Concern:

The copartnership heretofore existing between the undersigned under the firm name of Hazelton Brothers, carrying on business at 34 and 36 University place, in the city of New York, terminated by limitation on December 31, 1891, John E. Hazelton retiring.

Dated January 2, 1892.

HAZELTON BROTHERS.

The business heretofore conducted by Henry Hazelton, John E. Hazelton and Samuel Hazelton, under the firm name of Hazelton Brothers, will be continued by the undersigned under the same firm name at 34 and 36 University place, New York city.

HENRY HAZELTON,
SAMUEL HAZELTON.

Dated New York, January 20, 1892.

Mr. John E. Hazelton retires with a competency and his leaving the firm will in no way alter its business projects or policy. Mr. Henry Hazelton and Mr. Samuel Hazelton will still actively participate in the concern, and if present

indications point truly there will be more Hazelton pianos made and sold during 1892 than in any year since the firm was established.

Mr. Samuel Hazelton left town on Monday last for a fortnight's trip West.

A Change.

R. B. WILLIAMSON, in the piano and organ business at Port Hope, Ont., and his brother, H. K. Williamson, in the same line at Cobourg, Ont., have sold out, the one to Major Maclean and the latter to J. A. Warner. The Messrs. Williamson were in town last week, piano prospecting, and left for the South and West with the intention of locating permanently at Los Angeles, Cal., in which city they propose opening a handsome music store. They have capital; knowledge of the business; are honest, energetic and determined to succeed, and there is no reason why they should not.

Notice for Annual Meeting.

NOTICE is hereby given that the annual meeting of the stockholders of the Automaton Piano Company will be held at the office of the company at Rutherford, N. J., on Tuesday, February 9, at 4 o'clock in the afternoon.

Dated February 4, 1892.

Domesticity in a Piano Man's Household.

HENRY F. WALKER, a piano dealer, residing at 943 North Tenth street, was before the court on complaint of his wife, Mrs. Annie S. Walker, who asked for support. This was Mr. Walker's second matrimonial venture. He had only met her once, it is alleged, before he proposed and was accepted 13 months ago. They have been separated three weeks. Mrs. Walker claimed that her husband had treated her cruelly. She said no decent woman would stand it, and she would rather die than go back to him. She admitted, on cross-examination, that she wanted a divorce, and that she had said she would pay for it if he would agree. Mr. Walker denied ill treating his wife, and it was alleged that she had left him because she did not want to do the housework, as she had always been used to living at her ease, surrounded by servants. Mr. Walker has two children by his first wife to support, and said he couldn't afford to employ servants. He had a comfortable home, however, and was willing to take his wife back if she would attend to her domestic duties properly.

Judge Fell refused to make an order in favor of the wife, saying that Mrs. Walker was better able to support herself than her husband was to take care of himself and two children.—Philadelphia "Ledger."

Blake's Purchase.

ANOTHER important sale of real estate was recorded last Saturday. R. W. Blake, president of the Sterling Company, purchased through Charles N. Downs, real estate agent, the C. B. Booth residence at the corner of Elizabeth and Cottage streets. We congratulate Mr. Blake on his purchase, as we think it one of the handsomest places in our town and the location is certainly unsurpassed. Mr. Blake, in company with his wife, expects to start for Florida to-morrow. They will be absent about two months, during which time he will visit the principal places of interest on the Pacific Coast.—Birmingham "Evening Transcript."

Mr. Blake left New York on Friday on his trip to Florida and the Pacific Coast.

About the "Krakauer."

INDIANAPOLIS, Ind., January 29, 1892.

Messrs. Krakauer Brothers, New York:

GENTLEMEN—Style 3, No. 10,316, came safely to hand. As a usual thing your pianos all come very even, and the rough freight ride of nearly 1,000 miles does not even put them out of tune, and it is our custom when having to re-ship a "Krakauer" to simply tab it and send it without any examination, for we know it is in good shape. But I must compliment you on Style 3, 10,316, Krakauer piano. The tone, touch and workmanship were all that could be desired. Quite a number of our prominent musicians tested the instrument and were loud in their praise of its full, rich tone and perfect touch. The piano was sold to Los Angeles, Cal., and makes the third Style 3 I have sent there and these will be the means of others going the same way. With kind regards, I am, Yours truly,

GEO. C. PEARSON.

—Mr. Zeidler, of the pushing young firm of Strich & Zeidler, will leave within a few days for a long trip among their agents, making Chicago his objective point. Their output has increased 100 per cent. within a year and it will not be long before they will occupy larger quarters.

—The Bridgeport "News" contains the following notice of the enterprising firm of Magee & Gillette:

"Magee & Gillette wish to inform the public that before moving to their new warerooms in the V. M. C. A. building they will sell pianos at a very low price. They have five pianos that they will sell at a remarkably low figure if you wish to get a Mathushek piano, one made by the inventor himself, which these gentlemen are agents for. They have Hallet & Davis' and Prescott's and the celebrated Keller Brothers'. If you want a bargain call and examine the same."

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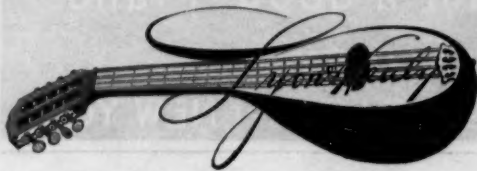
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TUNERS' GUILD.

II.

SO far the Piano Manufacturers' Association of New York and Vicinity have accomplished as their principal effort the establishment of the agreement to adopt a uniform pitch which promises to be effective to a certain extent. Aside from whatever moral effect the fact of their organizing may have had upon the strike of the workmen in 1890 the uniform pitch matter remains as yet the most effective of their accomplishments.

Appreciating as they must the manifold benefits of co-operative action, and understanding as they must the far reaching results of their labors in the matter of a uniform pitch, it would seem to be in the direct line of their work to lend their influence and patronage to the encouragement of a tuners' guild, a movement which has been considerably before the readers of THE MUSICAL COURIER of late. It should be borne in mind that the proposed tuners' guild is planned to be an organization which will give official recognition to efficient men, and that it is in no way intended to be a labor organization within the common significance of that title—in other words, that it is not proposed that the men be organized with any idea or intention of touching upon the questions of hours of labor or wages, or anything of the like, but that they shall be constituted to give certificates of qualification to tuners who can successfully pass a rigid examination. Further, it is not probably the intention of the men who are agitating the subject to embrace the shop tuners, "chippers up," &c., the primary idea being the establishment of a standard of efficiency which shall entitle an outside man or a wareroom man to the recognition of a skilled artisan, and shall distinguish him from the miscellaneous mass of incompetent men.

It would seem that the Piano Manufacturers' Association should be deeply interested in this matter—it would seem that having adopted a uniform pitch they should act with the men who alone can continue the good work, and to that end it is respectfully suggested, at the request of several well-known tuners, that the question be brought before the association at its next monthly meeting, and that if possible a time may be appointed when a committee of the association will meet two or three of the earnest workers in the new cause, that the scheme may be discussed and some definite plan of action formulated.

As a body the expert tuners of the United States are men above the average intelligence; they are men who come into contact with musicians, musical people and owners of pianos, and it will not be gain-said that they wield a powerful and potent influence in the piano trade. Never in the history of the trade in this country have their labors been properly recognized; never have they been able to establish for themselves a definite position in the world of music.

A man goes out in New York city in the morning with his kit of tools and a list of orders. At the first place he is treated as a gentleman; he ranks with the doctor and he does a good job and is appropriately appreciated. The very next call he makes may bring him to a house where he is treated like a chimney sweep, with a watch set upon him for fear he may steal a bit of bric-à-brac. And this degradation comes from the tolerance in the profession, for piano tuning in its best sense is a profession, of all grades of men—incompetent, unreliable and irresponsible.

If these men combine and effect an organization, the membership in which shall guarantee them a standing, they will have done much for themselves and for the piano makers and for the general cause of music. It seems now that it is very possible that they will "get together," and it behooves the Piano Manufacturers' Association to lend the movement its hearty, practical support.

SALEM, N. C., January 29, 1892.

Editors The Musical Courier:

I notice several articles in the late numbers of the COURIER in regard to forming a tuners' association throughout the United States, and thought probably you would like to hear from some of us in this part. I have been in favor of such an association several years, and several of us met from North Carolina two years ago and formed what we called Carolina Tuners' Association (see inclosed letter head), and had a nice gold badge made in the form of a lyre, with the letters "C. T. A." and a tuning fork inside; also a membership card to carry in the pocket. I was elected president of the association, but now only two of us remain in the State, and a United Tuners' Association is just what we want, with a competent

tuner in each State to examine all who wish to join. By having a State-president all the good tuners could easily be reached by letter or in person, and we could easily protect ourselves and the public from the "hitch pin tuners" (as you call them). We should only have sober and moral men with us, as a man under the influence of liquor has no business in the parlors or presence of ladies. Now, anything I can do to help the promoters of this United Tuners' Association I will do, and I would like to hear from any tuner in regard to it. North Carolina does not want to be left out; she wants to be "in it."

Very respectfully,
D. S. BUTNER,
Graduate of New England Conservatory of Music, Boston.

TOLEDO, Ohio, January 25, 1892.

Editors The Musical Courier:

I am very grateful to know that action is being taken to organize a tuners' association. It has my hearty co-operation. Hoping that we may still be informed through the COURIER what progress is being made, I am,

Yours very respectfully,

E. J. SIMPSON,
Tuner for J. W. Greene & Co.

The Tuners' "Circuit."

It is reported that a piano tuners' protection association has been formed in one of the largest of our provincial towns. We have not before us the rules or regulations of the new society; but we learn that it has been started chiefly with the object of keeping out the inefficient amateur. Everybody knows that the amateur tuner, who is frequently destructive to the instrument upon which he operates and is always a bungler, flourishes in the provinces; and it is the object equally of the provincial dealer as of the professional tuner, who has spent a good many years in gaining his skill and experience, to keep such people out of the business. If this be the only or the chief cause for the formation of the association it will meet with general approval. Tuners as a body have no other great grievances, except that the amateur tends to lower wages. But if, on the other hand, the new tuners' association pretend to dictate terms to the masters, particularly in regard to the "so many" mile circuit clause, we venture to predict that the employers, whether dealers or manufacturers, will make a firm stand against interference. It is to the interest of everybody, including the tuners themselves, that the fullest confidence should be established between employers and employed. "A" in any specified town might possibly like to engage the tuner who knows the ropes of "B;" but if free trade in this sort of thing were allowed, "C," for an advance of salary temporarily paid, might get to know the ropes of "A" and "B." On the other hand, without the circuit limit the honest tuner would perpetually feel himself under some sort of suspicion by the employer, whose opinion, of all men in the world, it is his business to retain. These difficulties will, we believe, be perceived by tuners. They will certainly be foreseen and guarded against by masters, and particularly by dealers in the provinces.—London "Music Trades Review."

A Chat on Pianos and Piano Dealing.

BY A PRACTICAL HAND.

TO buy and sell pianos successfully requires more tact, knowledge and judgment than is generally supposed to be necessary by those who are not engaged in this branch of the business. A dealer endeavoring to secure an undecided or cautious customer may be likened to an angler who plays with his fish for hours before he succeeds in landing him, and who perhaps never does land him, but has the mortification of beholding his fish break away from him, carrying away both line and hook; and, worse than all, perhaps to see his prey caught and landed high and dry by an angler on the opposite bank.

Now, as different kinds of fish require different bait and methods of angling, so do different kinds of customers require different kinds of instruments and arguments to induce them to purchase. Imagine the customer to be a marine store dealer, or the happy possessor of any similar rough but lucrative business. He has, perhaps, a favorite daughter who is just going to be married, and wishes to give her a piano as a wedding gift. Probably this customer will make known his requirements in something like the following strain: "Now, what I want, Mister, is a good pianer. I ain't perticler what I pays for it so long as it's a good 'un. I promised my gal she should have a good 'un, and I mean to keep my word." Now, an elaborate and well polished case is essential for a customer of this description. A showy top door panel, massive sconces, heavy trusses, &c., can all be counted as points in favor of the salesman; and if, in addition, the purchaser be informed that it is a trichord and iron framed instrument, his gratification will probably be complete. As to whether it be a check or a sticker action will most likely be a matter of indifference, and any discourse on this point will probably have the same edifying effect as a lecture on astronomy would have on a street urchin.

Very different will be the inquiries of the young lady who is studying for a musical degree, and who is obliged to have a better instrument than the old one that has done duty for so many years. Papa and mamma will probably accompany their promising offspring to the music warehouse in person; perhaps even Signor Godotti, the young lady's musical instructor, may accompany them to assist them in their

choice, and charm everyone by playing some sweet plaintive melody in his best style, or dashing off some *valze brillante*, charging up and down the piano in the most astounding manner, and concluding with a final crash that makes the instrument tremble again. A learned harangue on music may possibly follow from the professor. The young lady will perhaps try over something from Schumann or Beethoven, express herself pleased with the tone and touch, and so on. The instrument will be bought, and papa and mamma will retire much impressed with the profound learning of the musical world in general, and Professor Godotti in particular.

Now, the difference between the two customers is vast, the former having practically no ear for music, and most likely preferring the most commonplace humdrum tunes to the works of the great masters, whilst the latter may possess a highly cultivated taste for music. The former buys a piece of furniture which will most likely be put in some best room, which is used but one day a week out of the seven, whilst the latter purchases a musical instrument which will most likely be used many hours a day, and probably caring little how plain the cabinet work is so long as the piano possesses a thoroughly good touch and tone.—London "Trade Review."

Insolvency Notice.

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COURT OF INSOLVENCY.—SUFFOLK, SS.—Notice is hereby given that the third meeting of the creditors of Epaminondas Wilson, also doing business as E. Wilson & Co., insolvent debtor, will be held at the Court of Insolvency at Boston, in said County of Suffolk, on the 8th day of April, A. D. 1892, at 10 o'clock in the forenoon, at which meeting creditors may be present and prove their claims. The assignees' account will be presented, and creditors may be present and object to the allowance thereof.

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